

THE CINCINNATI ART MUSEUM
CINCINNATI 6, OHIO

OFFICE OF THE DIRECTOR

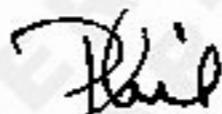
November 4, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

It is a pleasure to answer your cry for help with the assurance that the Max Weber "Discourse" will be shipped immediately, by air express, and send also our good wishes for a successful exhibition, as I know it will be. The show here which we sweepingly called Two Centuries of American Painting has been a big success, and as a first try will bear fruit sometime in the future. At any rate, thank you for all your help. I am sending you under separate cover several copies of our check list catalog.

As ever,



Philip R. Adams

PRA/vc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE JUNIOR COUNCIL OF THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900 CABLES: MODERNART, NEW-YORK

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OK 9/3 this correct
November 14, 1958

Dear Mrs. Halpert:

Since we have just completed our first inventory of this fiscal year we find that the only item that we have on consignment from your gallery at this time is the Ben Shahn PHOENIX which we received in April of 1957. In speaking with your gallery yesterday, we have made a price change on this item from \$90 to \$110.

Our records show that the items we had on hand after the Museum fire were returned to you in May, and that you were notified of the sale of four Shahn prints recently.

If you should have any further questions, do call me and I will be most willing to check on any consigned items which we may have had from your gallery.

Our many thanks for your continued cooperation with the Art Lending Service.

Sincerely yours,

Donald R. Lewis
Mrs. Donald R. Lewis
Executive Secretary
Art Lending Service

Mrs. Edith Gregor Halpert
Director, Downtown Gallery
32 East 51st Street
New York 22, New York

November 4, 1958

Mr. Hyman Swetsoff
Swetsoff Gallery
123 Newbury Street
Boston, Massachusetts

Dear Mr. Swetsoff:

Although I had hoped to be in Boston before this, I have been too involved to find time for the trip.

At the moment I am making preparations for our annual - the 33rd - Christmas exhibition, and wonder whether you have any material suitable for this occasion. Are there any new drawings, gouaches, or oils by Hyman Bloom, and is there anything in your possession, or will there be after your current exhibition, which includes other artists of interest to me - Feininger, or any other major artist? The price limit is \$750. and I know it will be difficult to fit into this price category but there may be drawings or small watercolors.

I shall be most grateful if you will let me know what is available. Perhaps we can arrange to have some of the material sent down via Boston Truck as it seems improbable that I can get to Boston in time. Unfortunately I injured my back and may not travel for at least another month.

The courtesy will be greatly appreciated.

Sincerely yours,

ECH:pb

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Sculpture House

NATIONAL ARTS BUILDING
38 EAST 30TH STREET
NEW YORK 16 NEW YORK
OREGON 9-7474

— COMBINING —
NATIONAL SCULPTURE SERVICES
SCULPTORS' BRONZE FOUNDRY
STANDARD CLAY MINES
PLATEX RUBBER LABORATORIES

Client's Models, designs and other property left on the premises of Sculpture House are accepted entirely at client's risk. Those desiring protection are advised to arrange insurance at their own expense.

November 13, 1958

Mr. William Zorach
276 Hicks Street
Brooklyn, New York

Dear Bill:

I estimate that the cost of enlarging and plaster casting your group to total height of 15 feet would come to \$20,000.00. This includes the cost of delivering the enlargement to your studio on Hicks Street, assembling it and doing the finishing on the model with the exception of such personal touches as you may have to add yourself, and for which we have not included a charge.

From the finished sculpture we will make a plaster casting with butt joints.

We estimate this operation will require six months.

Very truly yours,

SCULPTURE HOUSE

Alex J. Ettl
ALEX J. Ettl

AJE:J

This is estimate for enlarging 1/4 size plaster model to full size in plaster only

WZ



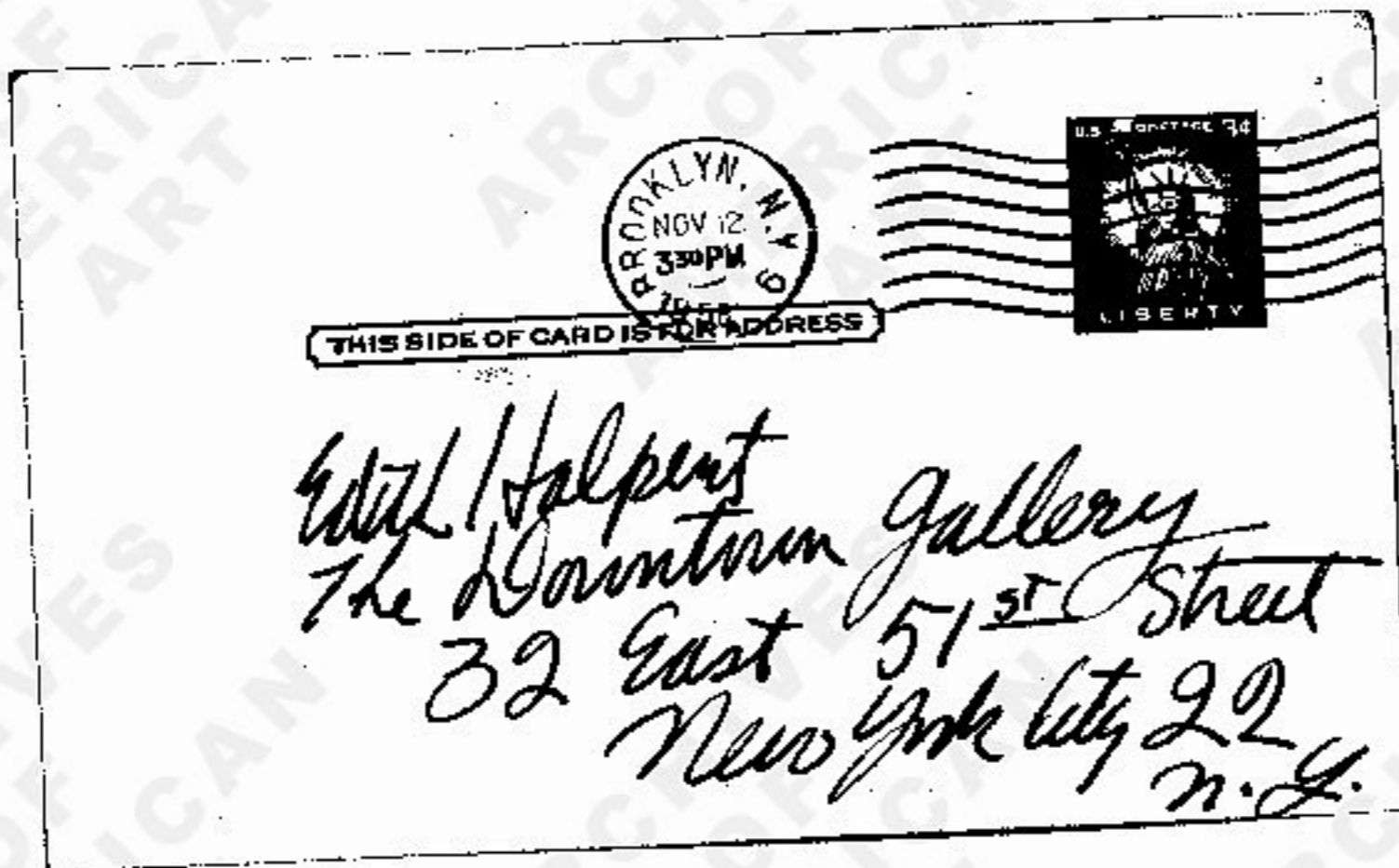
Jolly Hand
Official Distributor

Exclusive distributors of World Famous

ROMA Italian PLASTILINA It is the Best.

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November 9, 1958

Mrs. Robert C. Levy
3180 Lake Shore Drive
Chicago 14, Illinois

Dear Mrs. Levy:

Thank you for your letter -- and check.

A credit invoice is enclosed for the Dove you are returning,
so that our records coincide.

It is most gratifying indeed to receive an expression of
enthusiasm for pictures purchased from us and I therefore
appreciate your comment.

Under separate cover I am sending you photographs of three
paintings by Dove. While the prints are in black and white,
they do suggest the organization and the values sufficiently
so that you might express a preference before I send the orig-
inal painting to you for consideration. Won't you please let
me know which of these you would like to have shipped. We
might send two, if you prefer, as there will be little differ-
ence in the packing and shipping charges.

I shall follow your wishes in the matter and will await your
reply.

It was so nice visiting with you and I hope that you and Dr.
Levy will call again soon.

Sincerely yours,

EGH:pb
Enclosure

Photos sent

<i>Watercolor</i>	<i>1937</i>	<i>1600. -</i>
<i>Sunday</i>	<i>1932</i>	<i>1450</i>
<i>Rectangles</i>	<i>1944</i>	<i>2500</i>
<i>Clouds & Figures</i>	<i>1979</i>	<i>2500</i> <i>3000</i>

George Braziller, Inc.

215 FOURTH AVENUE • NEW YORK 3 • N. Y.

OREGON 4-6004

November 11, 1958

Miss Edith Halpert
Downtown Gallery
32 East 51 St.
New York, N.Y.

Dear Edith:

I enclose the resume of the person I told
you about this afternoon on the phone.
If you decide not to get in touch with her
will you please return this resume to us
and we would like to have it for our files.

Cordially,

George
George Braziller

GB:kr

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 1, 1953

Professor Laurence Schmeckebier
Director, School of Art
Syracuse University
Syracuse 10, New York

Dear Professor Schmeckebier:

It was good to hear from you --- and of course I am delighted that the Kerns transaction is now complete. He was here this afternoon and was equally pleased.

Our invoice, which corresponds with the arrangements you specified in your letter of October 24th, is now enclosed.

Yes, indeed, I think it would be a good idea to contact Mr. Schulman, possibly to arrange a small exhibition of his collection. It may encourage other persons in your locale toward a greater interest in contemporary art and in the University. In any event, it is worth a try.

With best personal regards,

Sincerely yours,

EGM:ph
Enclosure

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Business

November 8, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We are pleased to submit the following estimate for the restoration of your painting by Max Weber entitled "Sabbath".

Restore chips and damages.	●	\$ 90.00
----------------------------	---	----------

Thanking you for the opportunity to submit this estimate and awaiting your instructions, we are,

Very sincerely yours,

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

November 1, 1958

Mr. Maurice Geo. Klyne
Gotham Guide
226 West 39th Street
New York 18, N. Y.

Dear Mr. Klyne:

I was rather taken aback on reading your review of our current exhibition. First of all, the correct spelling of my name appears on this letterhead and the address is 32 East 51st Street, as you will note.

Perhaps these two errors indicate that you were referring to some other gallery, as it seems incredible that anyone connected with the Downtown Gallery would be discourteous at any time. As a matter of fact, this is the first occasion on which we were so accused.

I should be most grateful if you would explain by return mail just what occurred to cause this published statement.

Thank you for your courtesy.

Sincerely yours,

EGM:pb

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SMITH COLLEGE MUSEUM OF ART
NORTHAMPTON, MASSACHUSETTS

November 15, 1958

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Miss Halpert:

Will you be good enough to send me information and
photographs of the best ship's figureheads you have.

Yours sincerely,

Robert O. Parks

Robert O. Parks
Director

ROP:wc

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purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

R. LAVAGGI

Sculptor - Carver
Limestone - Marble - Granite
24-09 39th Avenue
Long Island City 1, N. Y.

Nov. 14, 1958

Mr. William Zorach
278 Hicks St.
Brooklyn, N.Y

Dear Mr. Zorach:

I will supply limestone, carve sculpture and furnish pedestal(Limestone) for proposed Kansas City sculpture group, measuring approximately 16-0 x 8-0 x 7-0 from $\frac{1}{4}$ size model for the sum of \$35,000.00. This price also includes crating and shipping, insurances, installation and furnishing foundation for the pedestal and sculpture.

In granite, my estimate for the above would be \$60,000

Very truly yours

(signed:) R. Lavaggi

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November 4, 1958

Mr. H. H. Arnason, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Harveys:

As you probably know, there have been some serious difficulties in connection with the Davis-Abrams publication. While I was in Europe, Stuart evidently committed himself to George Braziller and therefore could not make any further commitment with Harry. At long last, George Braziller, who also went to Europe (but later), returned to New York and we had a long conference, tete-a-tete. Feathers are flying in all directions and this poor innocent victim is in a spot at present. This is all in the way of explanation regarding photographs which you had requested.

This evening I talked with Stuart and he agreed to meet with Braziller and me tomorrow when I hope the matter will be settled. As far as I am concerned, I can see no reason why there should be any problem involved. The two books have no relation to each other whatsoever except the common denominator of the same artist. After all these years when no publisher would touch American art, there are two publishers fighting about several artists who have been chosen by both. I have not succeeded in arranging a meeting with both Abrams and Braziller with the hope of pointing out a simple solution of two types of publications or two separate sets of artists. I hate to burden you with this but I am eager to see an Arnason text for Stuart. Please be patient and sympathetic.

When are you coming to New York? It has been a long, long time since your last visit and we all miss you.

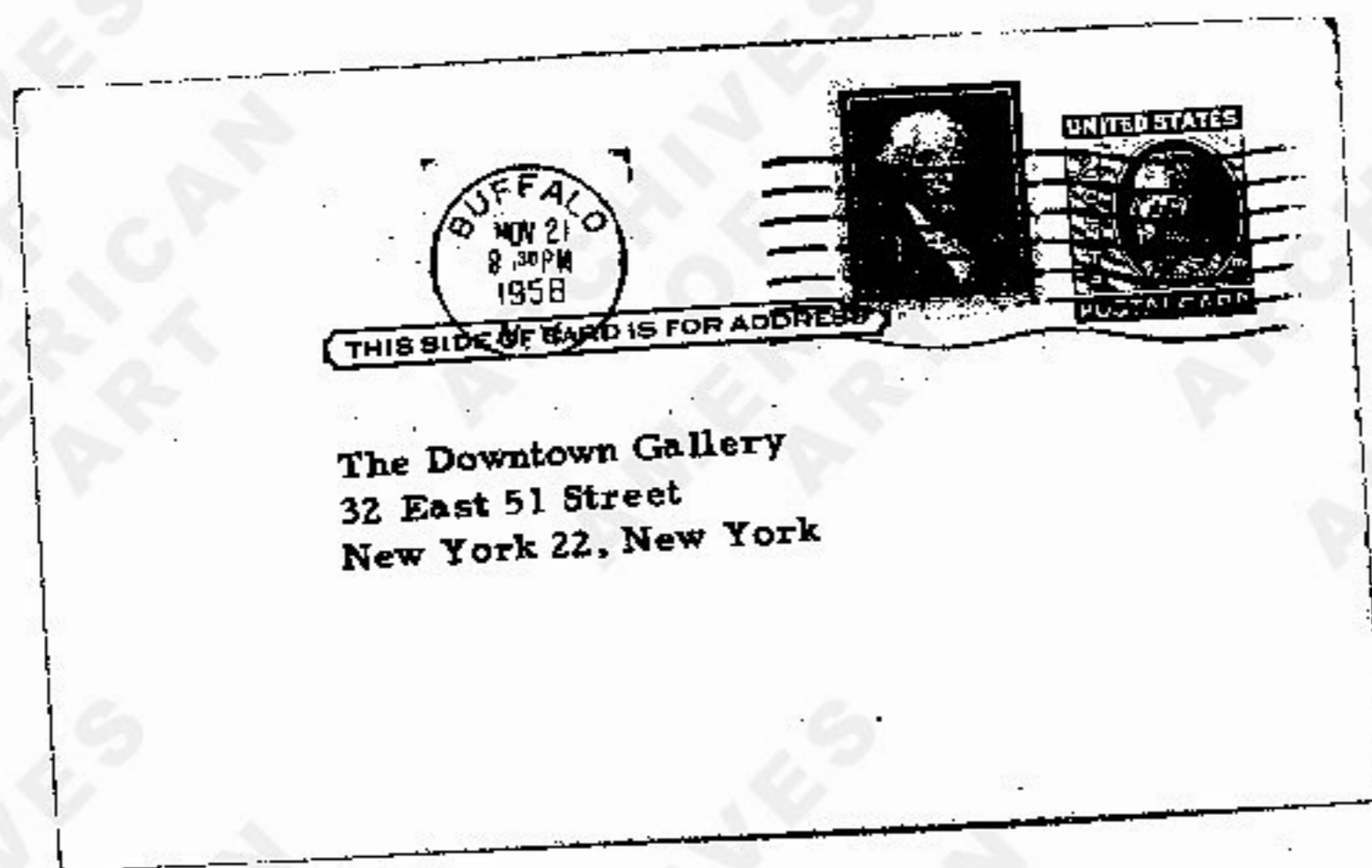
My best regards,

Sincerely yours,

EGH:pb

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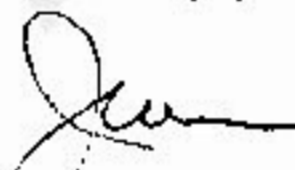
Nov. 1, 1958

Dear Edith,

Just a quick note to tell you that your suggestions for portraits for our "Problems of Portraiture" feature were very helpful - called Larry Fleishman and found he had not only a Watkins but a number of other interesting portraits, and we're doing one in color. And on the basis of your strong enthusiasm for Watkins decided to have a Watkins in color also, from another collection.

Thanks again.

Cordially yours,



Jean Lipman

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November 4, 1958

Mrs. Lee Eisler
111 East 17th Street
New York, N. Y.

Dear Mrs. Eisler:

Finally I had an opportunity to show the painting to Dave's son and he decided that he did not wish to acquire it.

Because this does not seem to be a representative example of Dave's work, I doubt whether we can place it with any of our collectors. Thus, if you wish, we shall return it to you.

I am sorry that I can be of no assistance to you.

Sincerely yours,

RGH:pb

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November 8, 1958

Mr. John M. Brown
Curator of Education
The John Herron Art Institute
110 East Sixteenth Street
Indianapolis 2, Indiana

Dear Mr. Brown:

I deeply regret that we cannot cooperate with you in connection with the exhibition of "Fifty Years of Ballet Design."

Raymond Breinin has not been connected with this gallery for a good many years and therefore I cannot arrange for the loan of the paintings he made in preparation for the ballet decor. The most recent address we have for Breinin is 120 West 21st Street, New York. May I suggest that you write to him direct.

I hope that your show is a great success.

Sincerely yours,

EGH:ph

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November 1, 1958

Dr. Christian Y. Cimmino
Mary Washington Hospital
Fredericksburg, Virginia

Dear Dr. Cimmino:

Thank you for your letter.

William Zorach, the sculptor I have in mind in relation to your project, has just returned from Maine and we spent some time going over his material to select several large female figures which I should like to recommend for your consideration.

The photographs have been ordered and will be sent to you early in the week, together with all the information as regards size, material, and price.

Biographical notes are enclosed, although I am sure you are familiar with the work of Zorach, who, incidentally, was represented with a large group of his sculpture at the Virginia Museum of Fine Arts in an exhibition held several years ago.

Sincerely yours,

BCK:pb

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November 13, 1958

Mrs. Harry Lynde Bradley
136 West Greenfield Avenue
Milwaukee, Wisconsin

Dear Mrs. Bradley:

Mrs. Halpert is very eager to get your decision regarding the Stuart Davis painting which you took with you when you last visited New York. Would you kindly let her know at your earliest convenience.

Thank you

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STANLEY J. and ELSIE MICHAELS, DIRECTORS

CAMP NAHELL

ON PERRY LAKE
ORTONVILLE, MICH.
PHONE: NATIONAL 7-2453

WINTER ADDRESS: 19847 ROSLYN, DETROIT 21, MICH. PHONE UN 4-4220

19647 Roslyn
Detroit 21, Mich

11/11/58

Dear Edith:

We hope your Xmas show continues at the exciting pace of the opening day. Elsie and I enjoyed our two visits with you. We were delighted to have had the opportunity to meet and talk with Ben Shahn.

Enclosed is a check for \$500. - to be applied toward our purchases.

We would be most grateful to you if you can manage to have our pictures shipped promptly. We are planning a rather large party during the holidays, and many of our friends, I am sure, will be interested to see our new pictures. Elsie joins me in sending our very warmest wishes,
Stan Michaels

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MEMBER OF AMERICAN CAMPING ASSOCIATION

November 1, 1958

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

For some mysterious reason, I received the enclosed a few days ago. I am sure it is of no value to you whatsoever, but our files are getting awful thick, so I thought I would just send it on to you.

We missed you last night when I had a party for Peter Seiz and his wife. The guests were carefully chosen and included two museum directors, two artists, two collectors, et cetera. After all, where Peter is going, he will need a lot of friends in various categories and we are all curious about his stamina and about how long he will hold out in that job. May he win!

The American art business has gone completely berserk and it won't be long before I become valuable research material for a classified psychiatrist. All I can say is that there must be an easier way to make a living. Have you any suggestions?

Cheerio.

EOH:pb
Enclosure

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PALM BEACH ART LEAGUE
NORTON GALLERY AND SCHOOL
OF ART

PIONEER PARK WEST PALM BEACH, FLORIDA

November 9, 1957

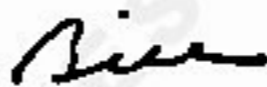
Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Many thanks for sending on the Demuth "Two Figures
on a Beach" and the O'Keeffe "Small Black Iris"
and "Pelvis with Moon". We have received them
in good condition.

Best regards.

Sincerely,



Willis F. Woods
Director

WFW:eb

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BORIS MIRSKI GALLERY

Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, N. Y.

November 8, 1950

Dear Edith,

Only when I see you in person, will I be able to explain the meaningfulness of what our people have accomplished, in art, in music, in literature, and in commerce. It is truly miraculous. As for myself, I left my home at the age of 14 1/2 and saw part of my family at 60. Indescribably touching and, of course, a very happy reunion.

On the 18th of November, will start a show of sculpture, drawings, and prints by Leonard Baskin. I will make a selection and send it to you, as you request. I do hope that you feel comfortable enough to come here, as there is a wonderful collection of Pre-Columbian sculpture which could fill your needs for Christmas giving. I will let Sybil brief you on it's contents. I am so anxious and eager to be with you and to speak of our never-ending problems and to generally pull the world apart and put it together again.

While in Israel and Europe, I so wanted to be with you when I beheld a wonderful museum in one of the Kibutzim, called Eim-harod. It is dedicated to the work of Jewish artists from all over the world. Something should be done for them.

I will try to see you in person by the end of November or the first days of December. Meanwhile, keep well and bless you.

As always,

[1950]

HOPSON ROAD
NORWICH, VERMONT

Nov 17

Dear Mrs Halpert,

Giving old & cleaning out.

Found this photo of Max Weber
taken in 1946 when he visited
us in Florida.

Thought you might like it.

Best regards

Keith Warner

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purchaser is living, it can be assumed that the information
may be published. For the date of sale.

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27 Ridge Rd.
Emerson, N.J.
November 5, 1958

The Museum of Modern Art
9 East 54 St. and Park Ave.
New York City

Gentlemen:

We have been trying to find exhibits of Max Weber paintings but we have not been successful. Perhaps you have some art calender for the coming season that tells where various well known artists will have shows. If so, we would appreciate information about Weber. Does the Museum plan to exhibit much of Weber in the near future?

We have read about the fabulous prices the post impressionists have been bringing. Where does Weber fit in the picture. Does his older works of the Armory Show bring reasonable prices...or are all his works in the "stratosphere" too.

Your comments will be most appreciated.

Very truly yours,
Paul Hewins
PAUL HEWINS

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November 2, 1938

Mr. Larry Munson
The Little Gallery
Princeton, New Jersey

Dear Mr. Munson:

In referring to our records, we find that you have been credited with five sales of Shahn prints from the consignment dated May 25th.

As we are now taking inventory, would you be good enough to send us a list of those you still have in your possession, both on this consignment and the one of June 15th, 1938.

Thank you for your courtesy.

Sincerely yours,

Sincerely yours,

W. G. R.

With Grayer Depart
Department

ROMAN BRONZE WORKS, INC.

STATUARY BRONZE - FRENCH SAND & LOST WAX CASTINGS

FOUNDRY AND STUDIO

96-18 43rd AVE., CORONA 68, N. Y.

Unless otherwise stipulated herein:

(1) Our terms are net cash. (2) All models are at all times held at owner's risk and due to space limitations we reserve the right, in our sole discretion, to destroy all models within six months from completion of the work.

November 12, 1958

Mr. William Zorach
276 Hicks St.
New York, New York

Dear Mr. Zorach:

Confirming our visit to your studio for the inspection of your one-quarter scale model of a group which will be enlarged to 15'4" high X 7'6" wide.

After inspecting this group consisting of two over life size horses, ten figures, one baby, we roughly estimate the cost of casting same in bronze, the sum of.....\$36,000.00
F/O/B our foundry.

It was nice seeing you again and hope to have the pleasure of serving you.

Very truly yours,

ROMAN BRONZE WORKS, INC.

S. F. Schiavo
S. F. Schiavo

SPS smk

*This estimate is for Bronze casting of full size model only
Does not include crating shipping installation
Insurance Pedestals foundation etc*

SPZ

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November 4, 1958

Miss Mary F. Williams, Chairman
Department of Art
Randolph-Macon Woman's College
Lynchburg, Virginia

Dear Miss Williams:

Please forgive my persistence but I am referring to your note of September 28th regarding the Seisoonan bill for the Jack Levine.

Have you had any word from Mr. White regarding the matter? I know this is a great nuisance for you but you can understand my position.

Are you planning to be in New York in the near future? I do hope that you can manage to see the Weber exhibition which opens next week and I also wish it were possible for you to attend the party we are having for Max Weber on Monday evening, November 10th, from 8:30 to 11:00 p.m. It will be great fun. Of course the catalogue of the exhibition will be mailed to you as soon as it is issued.

My best regards,

Sincerely yours,

EGH:pb

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seemingly are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

November 3, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Mrs. Halpert:

We are sorry we neglected to acknowledge your letter of October 1st regarding the damage to the NEW HAMPSHIRE STILL LIFE. We probably just assumed that you would send us the bill when the repairs had been made.

We did report this matter to our insurance company and they asked us to send them the bill when we received it.

Sincerely yours,

Gertrude R. Egner
(Mrs.) Gertrude R. Egner
Registrar

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information has been published 50 years after the date of sale.

November 15, 1958

Mr. James Kemper
922 Walnut Street
Kansas City, Missouri

Dear Mr. Kemper:

At long last I have a complete set of photographs — some good and others fair — representing the various views of the Lerach sculpture. No doubt Bill has explained the situation to you and I hope has convinced you that I am much more businesslike than I have demonstrated in connection with this project.

Duplicate photographs have been sent to two foundries in New York and one in Italy. Estimates should be forthcoming in the near future as Lerach has been corresponding with these organizations and with the additional help of the photographic record should get approximate figures within the next week or ten days.

Please forgive me for the delays.

Sincerely yours,

EOH:aph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

THE FOUNDATION LIBRARY CENTER

• 588 FIFTH AVENUE • NEW YORK 36, N. Y. •

ANN D. WALTON
Secretary

17 November 1958

Miss Edith G. Halpert
Edith Gregor Halpert Foundation, Inc.
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

We are very pleased to get your note of the 8th. It would be helpful to us if we might have some information about your Foundation before the close of this year, for we are trying to close our files on material for our directory. On the other hand, we would be grateful to have the information whenever you may supply it.

We should be delighted to have you visit The Center and hope that you will.

Sincerely yours,


Ann D. Walton

ADW:jl

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a deceased artist and a date of sale.

November 14, 1958

Mr. Joseph J. Thorndike, Jr.,
Editorial Director
American Heritage
551 Fifth Avenue
New York, N. Y.

Dear Mr. Thorndike:

Is it possible to get several copies of the
clip sheets which appeared in your October
1958 issue - pages 52 - 58. We are particularly
interested in the article on Ben Shahn.

Sincerely yours

For to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 1, 1958

Mr. Joseph T. Fraser, Jr., Director
The Pennsylvania Academy of the Fine Arts
Broad and Cherry Streets
Philadelphia 2, Pennsylvania

Dear Joe:

It was very gracious of you to send me so touching a
letter.

I cannot tell you how disappointed I was to have missed
this special event but it was physically impossible for
me to make the trip. Several weeks ago, in closing up
the house in the country, I forgot my age and toted heavy
boxes filled with paintings, injuring my back severely.
According to the doctor, it will be several weeks before
I may travel via any form of transportation. However, I
certainly will make every effort to see the exhibition
which, as you can well imagine, is of special interest
to me. When I do so, I shall invite myself to your office
to say hello, as it is always a great pleasure to see you.

This evening I spoke to Dr. Watter who told me that he, too,
was absent at the dinner. I promised to choose a day when
he is in Philadelphia so that we can come up together.

And so, once again I thank you for your very kind letter.

My best regards.

Sincerely yours,

EGR:ph



PRATT INSTITUTE BROOKLYN 5 • NEW YORK

November 12, 1958

Dear Edith:

Again, Miss Vee and I enjoyed one of your distinguished occasions. How you do all you do we'll never know. But what you do is always of the highest quality and most enjoyable for your friends.

With love to you from both of us,

V and Alvin

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published is correct. It is the duty of the researcher to publish the information.

community

30, rue la Boétie - Paris 8^e

ELYsées - 83-63

November 10, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York City

Dear Mrs. Halpert:

I am writing you at the suggestion of Mr. David Sidorsky, Managing Editor of The Reconstructionist, which recently printed an article concerning Ben Shahn and reproduced several of his works. We should greatly appreciate permission from you to reproduce the Shahn painting shown on page 18 of the October 3 issue of The Reconstructionist.

We would like to do this in connection with a bibliography of Jewish books of importance that have appeared during the period 1950 through 1956 throughout the world. This bibliography represents a public non-profit venture (indeed it will be given away free or for a nominal fee only) by Community Service, an organization founded jointly last year by the American Jewish Committee, the Anglo-Jewish Association and the Alliance Israélite Universelle to promote Jewish cultural, religious and educational work in Europe. I have also written Mrs. Walter Warner at Redding Connecticut — whose name I also got from Mr. Sidorsky — in connection with this matter. Naturally we shall be glad to give full credit in the bibliography which will be distributed throughout Western Europe.

If you are willing to grant permission, we should also appreciate having a short note about the painting so that we may give our readers information about it.

Hoping for a favorable reply,

Sincerely yours,



Abraham S. Karlikow

ASK/ml

A service for strengthening religious, cultural and educational cooperation among Jewish communities.

Alliance Israélite Universelle
45, rue la Bruyère
Paris 9^e

American Jewish Committee
386 Fourth Avenue
New York

Anglo-Jewish Association
Woburn House, Upper Woburn Pl.
London/W.C. 1

For publishing information regarding sales transactions, senders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 2, 1958

Dr. Wilfrid Werbeck
Wilhelmstrasse 18
Tübingen, Germany

Dear Dr. Werbeck:

Your letter addressed to Abraham Rattner was referred to this gallery which acts as his agent. This reached us several days ago and unfortunately Mr. Rattner left no instructions with us. He is now en route to Europe with the idea of remaining in France for several months.

If you will let me know what we can do to help you, we shall be glad to do so -- sending whatever photographs you desire, et cetera.

I shall await further word from you.

Sincerely yours,

RMH:ph

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 12, 1958

Mrs. Edith G. Halpert
DOWNTOWN GALLERY
32 E. 51st Street
New York City, N. Y.

Dear Edith,

It has not been from my lack of fondness or desire to keep you informed of my activities or thoughts. I sincerely regret Wichita, but I feel ultimately my decision will be proven right for both the community and myself. There is no simple package explanation except that there is a refusal to act professionally with regard to the museum and its collections. This I say applies in almost every department.

My job as it turned out was in the middle of a triangle of interests and goals with a precedent of quarrels, distrust and threats. There was the opportunity for a real museum program because it was not tied by established principles. As it developed I found myself being a public relations director with little or no staff to carry out a program or a board who would work to develop one. In some things I may have been in error, but not in my devotion to an idea or my willingness to undertake a job far greater than a single individual.

There is still that job to be done and I have extended my hope that Richard Grove can achieve it. I feel, however, that it will probably take another director or two before a concerted effort will be made.

On the other side, there were phases of the work I could not have enjoyed more, nor been more successful. Television was one experience which became almost a weekly; working with the press and radio as well. They were unbelievably cooperative. Lecturing also took a great deal of time, but more of a promotional nature than scholarly.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 50 years after the date of sale.

Leo S. Guthman

November 6, 1958

Mrs. Edith G. Halpert
The Downtwon Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Just want to tell you again how much I enjoyed seeing you in New York, and to thank you for the very nice evening. I am certain you know, by this time, just how much I enjoy being with you.

I saw Boris Merski--What an admirer you have in him--He went on to say that without you, he would be no place. Lynne was very much taken with him--his affability, and the sense of warmth that he gives. He said he would be very glad to call her and I am sure that he will. Thanks very much for bringing Lynne and Boris together. Incidentally, I had a very enjoyable time with Lynne. We went to a football game--Dergin-Park for dinner, and saw "Flower Drum Song" that evening. Next day brunch at one of the famous delicatessens' in Brookline, and I took a late plane home.

I won't go into the election results, but you can certainly take comfort in what happened in the rest of the country.

As I have said to you before "fast pay makes for fast friends", so enclosed you will find a check to cover the Dove painting.

Looking forward to my next trip. In the meantime, my very warmest regards.

Fondly,



2629 South Dearborn Street
Chicago 16, Illinois

Enc: Check

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

November 15, 1968

Mr. Abraham S. Karlikow
community
30, rue la Botte
Paris 6e, France

Dear Mr. Karlikow:

In reply to your very nice letter, I am sending you a photograph of the Shahn picture reproduced on page 18 of the October 3 issue of The Reconstructionist.

Indeed, you may have our permission to reproduce it with the credit line "Courtesy of The Downtown Gallery, New York," and, of course, the name of Mr. and Mrs. Walter Verner, as owners, should be included. Their local address in Redding, Connecticut, is R.F.D. 2.

Sincerely yours,

EM:ph
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Robert C. Levy

3180 LAKE SHORE DRIVE
CHICAGO 14, ILLINOIS

Nov. 4, 1958-

Dear Mrs. Falpert,

Enclosed is the
check in payment of the John
Marin water color - and
\$25 additional for the Arthur
Dove Landscape Formation
1941- We are keeping the
latter, priced at \$250, and
returning the first one you
sent, priced at 225⁰⁰ -
We are very pleased with

not to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both art and purchase involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
is published 60 years after the date of sale.

THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 • SA 2-2452

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David M. Solinger

Eloise Spaeth

Hudson D. Walker

John Walker

Suzette M. Zucher

DIRECTOR

Harris K. Prior

November 3, 1958

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York City

Dear Mrs. Halpert:

I am writing to you with reference to the Art sales pamphlet which we discussed sometime ago.

I believe Mr. Prior has spoken to you recently about the proposed copy prepared by Peter Pollock. He felt that this copy as submitted would need considerable revision and suggested that The American Federation of Arts commission someone to write another version. We have gone ahead with this and now have this new copy in hand.

We should very much appreciate an opportunity for speaking with you concerning this, and I will telephone you in a few days so that we might arrange for an appointment at your convenience.

Very sincerely,

Margaret Cogswell
Secretary for Publications

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November 1, 1958

Mr. John Freed, Supervisor
Museum of Art
The University of Oklahoma
Norman, Oklahoma

Dear Mr. Freed:

I am listing below the valuations of paintings by the three artists associated with this gallery. As none of these has been purchased from us directly and I am familiar with only one, the figures are approximate.

I hope this will serve your purpose.

Max Weber	oil	1945	TWO VASES	32x24 $\frac{1}{2}$	\$4000.
Abraham Rattner	oil	1945	THE YELLOW TABLE	24x 29	\$1800.
Ben Shahn	tempera	1946	RENAISSANCE	22x30	\$1600.

Sincerely yours,

EGH:pb

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
4400 FORBES STREET
PITTSBURGH 13, PENNSYLVANIA
Mayflower 1-7300

GORDON BAILEY WASHBURN
DIRECTOR

LEON ANTHONY ARKUS
ASSISTANT DIRECTOR

November 5, 1958

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Many thanks for the kind words about my article. The catalogues for the Retrospective and International are still with the printer, however, and we do not expect they will be ready until shortly before the opening. You may be sure that you will be one of the first to receive a copy. We will also send to the artists, in accordance with our usual custom.

Incidentally, I decided not to invite the Sheeler from the Bloedel Collection in Williamstown; in fact I will not have a Sheeler at all since we seem to be tremendously overloaded and overcrowded. Mr. and Mrs. Levin are very kindly lending the Shahn.

I will look forward to seeing you on my next trip to New York.

Sincerely,

Gordon

Director

GBW D
Encl. photo
Sheeler: On a Connecticut Theme

November 8, 1958

Mr. William M. Hill
Peacock College Galleries
Claremont, California

Dear Mr. Hill:

I am sending you this note to acknowledge receipt of Weber's painting entitled ADORATION OF THE MOON.

May I again express my gratitude for your cooperation in getting this to us on time for our exhibition. I want to thank you also for the twenty copies of the catalogue which you were good enough to mail to me.

This morning I was advised by ART IN AMERICA that your current exhibition is to be featured in the forthcoming issue with several color reproductions included. This pleases me greatly as you can well imagine. Incidentally, if you have any duplicate clippings which have appeared locally, I should appreciate having them sent on, for, if these are not available, would it be possible to have photostats made at our expense?

Again, many thanks.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 9, 1958

Professor Julian Binaford, Chairman
Art Department
Way Washington College
University of Virginia
Fredericksburg, Virginia

Dear Dr. Binaford:

I thought you would be interested in the enclosed copy of a letter sent to one of your kinsmen, with the idea that you might encourage Mr. Horton's interest and possibly obtain one of the pictures for the museum under the current arrangement of museum gifts available as loans to the donor.

In any event it was nice to get an inquiry from Blacksburg, Virginia.

I hope your show is a great success.

My best regards.

Sincerely yours,

EGH:pb
Enclosure

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Gerhard D. Straus
4759 North Larkin Street
Milwaukee 11, Wisconsin

November 12, 1958

Downtown Gallery
32 E. 51 St

New York 22

Dear Mr. Marin:

I am enclosing a check for \$3500.00 for the two paintings: "Deer Isle, Stonington #10" by John Marin and "Four Peaches" by Yasuo Kuniyoshi. Will you please send us a bill of sale for the two paintings. Also, we would appreciate any information you have available on both artists — with particular reference to the Boston catalogue in which our painting was reproduced.

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 8-8787

November 1, 1958

Dear Mrs. Keck:

As I promised, we wrote Mr. Peat regarding the balance due you on the O'Keeffe painting. He replied:

"First, let me say that we sent a check to Caroline Keck in July in payment of what we regarded as our share of the costs of restoration."

I do hope this will straighten out this matter which has been long pending.

Thank you

Lawrence Allen

Sorry!
I check this
carefully & found
it was received
in my absence & deposited
directly -
CKK.

POC
y
K
r
November 8, 1932

Dr. Laurence E. Mase
4952 Maryland Avenue
Saint Louis 8, Missouri

Dear Dr. Mase:

This is to acknowledge receipt of the painting by Max Weber. You were very kind to return it so promptly for our exhibition which is to be hung tomorrow. It is too bad that you cannot see the show as it promises to be one of the important events of the season.

A catalogue has been mailed to you under separate cover.

It was nice to see you and I hope you will come in to see us on your next visit to New York.

Sincerely yours,

EGH:pb

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GOTHAM

The Official
Metropolitan

GUIDE

225 WEST 39th STREET
NEW YORK 18, N. Y.

PHONE PENNSYLVANIA
6-6264 - 5

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Nov 3, 1958

Edith Greger Halpert
Director
Downtown Gallery
32 E. 51st St.
New York City

Dear Mrs Halpert:

Please do not feel to taken aback. I am not in the habit of creating situations with galleries and in the years I know of your gallery the situation has not been changed at all. I recall even your attitude and I must clarify our position. We deal with a visitor audience, in covering the gallery system we do expect galleries to have a friendly attitude. Your gallery is not exclusively apathetic some of the best galleries in town seem to have the very awkward approach to visitors as if they were not welcome.

The error of the name is my fault, I have been under the impression that your name was Haperia.. As for the address this is a typographical problem and shall not reoccur.. Where I consider your gallery one of the best in town, I expect your personelle to act like it.

If this were the first time, I would let it go. People do have problems. But this is not the first time, and it appears to continue. I can not control your organization.. But, I can criticize it as part of my function as critic, which does not limit its self to just reviewing works of Art.

At any rate, we could adjust our differences if your people would feel more warmly to those who enter your place of business

Undertsand please this is not a personal gesture. It is part of my approach to reviewing holding all people responsible for any givene exhibition.

I thank you for ourtasy

Sincerely

Maurice Geel Klyn

Art Editor

Published Every Week by GOTHAM LIFE, INC.

the two pictures that we are
keeping - We should like
a Dove oil - but find it
difficult to make any selection
from the black & white
photographs in the Whitney
Museum Catalogue - Do you
have any colored photographs -
or would you like to
send us a nicely colored,
relatively abstract oil?

We like your taste!

Sincerely,

Rosalie A. Levy

November 4, 1958

Mrs. Polly McVickar
ADELAIDE FOGG ART GALLERY
1710 Westwood Boulevard
Los Angeles

Dear Mrs. McVickar:

The Princeton Press turned over to us all the correspondence in relation to the pamphlet ABC for Collectors. Since we had a large supply of this publication,

If you are still interested, we shall be glad to send them to you immediately. The prices are listed below and are identical with the original figures.

Single copies may be ordered for 25c, plus 10c handling charge. For orders of 11 to 99 copies the price is 13c per copy, plus mailing charges; for 100 to 1000, 10c per copy, plus mailing charges; for

Sincerely yours,

EGM:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Dear Edith:

I forgot to tell you another note that might have made an interesting story for publicity purposes. It may already be too late, but anyway, for your information.

When Bob first went to Yale, he tried hard to get into the Art School and was finally admitted. But in a class given to drawing in charcoal from casts, he got terribly bored and after three weeks of "tickling" the same charcoal of an egg shaped model, he turned it into a caricature of George Bernard Shaw. At this point the instructor ordered him out of the class, saying, "What would we do if everybody did this sort of thing?" So, Bob had to march out with his drawing board under his arm. And that was the end of his education in art at Yale. Today, he is Chairman of the Committee on Art and Architecture on the Yale Council, a body of Yale graduates, each of whom represents one school (Medicine, Science, History, etc.) at the College and who meet with the Corporation to report on the present state of each branch of the college. Bob has served before on the Committee, but for the past six years has been Chairman of his Committee and in charge of "making over" the school of Art and Architecture. This has seemed to us a nice ending for him after having been ordered out of the art school as a student for doing something actually "creative."

Nov. 1958

Also, as I told you on the phone, the Secretary of Navy gave him the Distinguished Public Service Award for his work in the flight safety end of education. Only 23 of these awards have been given, and what amuses Bob is that it is the same award pinned on Werner Von Braun for inventing a method of shooting into space!

Both of these seem to us nice rewards for humor in art.

Best,

Stodie

Ostorn

BEDI-RASSY ART FOUNDRY

227-29-31 INDIA STREET
GREENPOINT, BROOKLYN 22, N. Y.

Nov. 5, 1958.

Mr. William Zorach
276 Hicks St.
Brooklyn, N. Y.

Dear Sir:

Our estimate for the casting in bronze of your heroic model of the composition titled, "BUILDERS OF THE FUTURE" measuring 7' 10" and not exceeding 15 ft. in overall height, including the base, is thirty-three thousand dollars, (\$33,000.00) .

The proper anchor lugs will be furnished, as required.

Very truly yours,

Bedi-Rassy Art Foundry

Eugene Bedi
Eugene Bedi

*This estimate is for bronze casting only
Does not include cost of Pedestal, metal base
Foundation - crating insurance shipping etc*

WZ

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Gift of property can be spread over period of years if the amount is too big to get under the 30% limit in any single year and if it can't be broken up...a piece of land, for example. A solution is to donate a fractional interest...a fourth, a third, a half, etc...in each year. Over a period of time the whole parcel can be donated in this manner.

Many white elephants have been disposed of this way, properties that could not be maintained privately, but were of value to schools.

Keeping property while giving it away also is quite feasible... and has some interesting possibilities. You may own valuable property which you intend to leave to the college upon death...bequest by will. Instead, you can donate it to college now...and reserve right to keep it in your possession during lifetime. You will get charitable deduction based on the value of the gift discounted for your life expectancy.

Can even give fractional interest in painting or other art work while retaining lifetime possession...or can share its use with college by keeping it only for certain months of year, giving it up upon death.

Income-producing property can be put to good use in gift planning by use of a trust...can even qualify for a double benefit. Securities, real estate, royalties, or other property which yields current income can be put into a trust to run for at least two years...with the income to go to a college and principal to revert to donor's children.

What happens is this:

1. Donor gets a charitable deduction for gift of the income.
 2. He also excludes it from personal income for tax purposes.
- The tax savings may be worth more than the income given away.

Be careful when using such trusts that you don't keep the right to get back the property itself. This will lose the charitable deduction.

Another use of trusts can guarantee income for donor's lifetime and assure college of a gift upon his death. Donor may put property such as securities into a trust...income to himself, principal to college. He will get a current tax deduction for present value of future gift... a deduction which would not be available if property were left by will.

There's an additional financial benefit in this method, however. Property can be switched around without payment of any capital gains tax. Suppose a man holds \$50,000 worth of stocks which have cost him \$10,000. He wants to live on income...leave principal untouched...but believes some shifts in portfolio would be desirable. If he sells the stocks, principal automatically drops by \$10,000...amount of capital gains tax. But if principal is in trust for a college, there's no tax on profits regardless of how much switching is done. Use of trust may thus assure greater stability of income...and possibly even build up more income.

Trust income can be kept for one lifetime or more...for wife as well as husband, or even for children too. Donor sets his own terms.

Lifetime annuities which yield results similar to those of trusts but which can involve less capital are available from a number of schools. Gift to school is invested and income given to donor...or donor and wife. Some schools mix all investment funds together...pay annuitant a return based on average yield that's earned. Others guarantee a fixed return. Either way, there's a tax deduction for gift...and a chance to do good.

ROCK OF AGES
Corperation

C O P Y

Quarriers and Manufacturers . Barre Granite Monuments

Barre . Vermont

November 12, 1958

Mr. William Zorach
276 Hicks Street
Brooklyn 1, New York

Dear Mr. Zorach:

The correspondence that you have had this fall with Mr. Ferris and Mr. Shepard has been turned over to me for reply. Our best estimate at the moment from the picture that you have furnished us would be between \$25,000 and \$30,000 just for the hand carving part exclusive of granite, transportation, foundation, erection and so forth.

I believe the next step is for you to advise us whether or not these people in Kansas City, Kansas have that amount of money to spend. As a sculptor yourself you can appreciate that it is rather difficult to estimate in detail purely from a picture of such a delightful but nevertheless complicated piece of statuary. Furthermore, it would make some difference on what type of granite would be used to make this. You make mention of both pink and white but are not specific as to the origin of the granite.

If you feel your clients have this amount of money to spend, then the next step would be for us to inspect your one-fourth size model in some detail so that we would be in a position to furnish a firm quotation. We would prefer to do this here in Barre if it can be shipped. Otherwise, we will be able to send one of our people to your studio in New York City. At that time, too, it should be determined exactly the kind of material that you plan to use.

We will do nothing more on our part until we hear further from you in regard to this. We thank you very much for giving us an opportunity to quote on this work.

Very truly yours,

(Signed:)
Bancroft Drinell
Manager of Manufacturing

BD:emh

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November 1, 1958
November 1, 1958

Norma and John C. Marin Foundation, Inc.
c/o The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Attention of Mr. John Marin, Jr.

Dear Mr. Marina:

I am listing below the current market valuations of the two paintings of which you have requested appraisals:

Lyons! Reisinger - MERCHANT SHIP ON THE BALTIC SEA - 1940 -
Watercolor - 14 1/2" x 9 1/2" - \$1850.

Robert Fox - THE FLOWERING TREES - 1937 - Oil - 14" x 10" -
\$400.
I am sure you will find both of which I found
and later sold to the two collectors mentioned. "After
our lunch" when back to back in the early 20's
when I began the painting of "MERCHANT SHIP" because it looked
so extraordinarily handsome in oil and when better it was
by David Jones we discovered the "MERCHANT SHIP" was
existing eye was over, I am sure you will be as
this Haphazard People, all of the first group of Haphazard,
Edward Miano, etc.

Edith

The show you are mounting is a very remarkable
collection and I congratulate you. If you can possibly spare
a catalogue, I shall certainly welcome it.

Mrs. Fox was here when your letter arrived, and, as usual,
we had a very delightful time. She is one of my very pet
persons in the art world.

I hope you will be in New York in the near future. It is
always so nice to see you.

Sincerely yours,

Edith

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 1, 1958

Mr. Wilbur B. Pent
Director of the Museum
The John Herron Art Institute
110 East Sixteenth Street
Indianapolis 2, Indiana

Dear Mr. Pent:

Certainly I had no desire to embarrass you writing a few weeks ago regarding the restoration bill. As a matter of fact, I referred to my embarrassment and meant it sincerely.

The only reason that I wrote is that I had received a letter from Mrs. Keck stating that O'Keeffe had paid her share of the bill but that \$35 was still outstanding. However, we evidently made an error in this and I am writing to apologize for bothering you about the matter. Please forgive me.

It will indeed be most pleasant to see you in November and you may rest assured that we will offer you some excellent watercolors by Marin, Bonwith, O'Keeffe, Dove, Zarach, Shahn, and some of the younger artists, with the hope that you will find several of the examples which you will consider suitable for your exhibition of American watercolors. In any event, I look forward to your visit.

Sincerely yours,

EWaph

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November 1, 1958

Mr. Robert O. Parks, Director
Smith College Museum of Art
Northampton, Massachusetts

Dear Mr. Parks:

On September 18th, we sent you a colored lithograph by
Stuart Davis entitled **DETAIL STUDY FOR CLICHE**.

I am checking to ascertain whether this print reached you
and whether you are planning to exhibit it in the near
future.

Won't you please let me know.

Thank you for your cooperation.

Sincerely yours,

ECM:ph

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

November 9, 1953

Mr. Lee Guthman
2629 South Dearborn Street
Chicago 16, Illinois

Dear Lee:

I am delighted that you and Lynne responded so warmly to Boris Mirski. He is an extraordinary character and an extremely rare human being. So many people are devoted to him that I am sure Lynne will make some valuable contacts, now that she expresses so great an interest in art. And may I say, you sound like an ideal father.

It might sound awfully middle-aged -- and why not -- to express my fear of youth, vigor, charm, dough, and power, to say nothing of the extraordinary allure of a name to most Americans. The New York election certainly proves that it is not the essence but the outer qualities of an individual well trained by Madison Avenue that get the results. Yes, I am terribly disappointed, more because of the future prospects than the present but I ain't going back to Russia just the same.

Our framer is remodeling his quarters and will not be ready for work until Monday when I shall send your Dove to him for appropriate framing. I am very happy that you decided on this painting which I consider one of his major examples.

I still regret that you could not be present at the party on the previous evening but it was nice to have the cozy get-together and I hope to see you soon again.

My affectionate regards,

EGH:ph

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 3-8900
CABLES: MODERNART, NEW YORK

November 10, 1958

Dear Mr. Nevins:

Thank you for your letter of November 5,
asking for information about Max Weber.

The Museum of Modern Art does not have an
exhibition of the work of Weber planned for the near
future. However, there will soon be a show of his work
at the Downtown Gallery, 32 East 51st Street, New York 22.
We are forwarding your letter to Mrs. Edith Halpert,
Director of the Downtown Gallery, who may be able to
give you some more information about the artist and
the prices which his work brings today.

Sincerely,

Eileen Wells
Museum Collections

Mr. Paul Nevins
27 Ridge Rd.
Barnes, New Jersey

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

POC

November 15, 1958

Mr. C. Hennes
Box 514
Westwood, New Jersey

Dear Mr. Hennes:

A catalogue of the Weber exhibition is enclosed.

There is very little available in the early examples of Weber's work, but since you are so close to New York I would suggest that you come in at your convenience and see the paintings on view and two or three early drawings and/or pastels we have in our reserve.

Sincerely yours,

EGH:pb

Enclosure

or to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

November 1, 1958

Mr. Lloyd Goodrich
Whitney Museum of American Art
24 West 54th Street
New York 19, N. Y.

Dear Lloyd:

Several days ago a woman left with me a painting in pastel which she would like to sell before moving into a smaller apartment.

She claims she purchased this from Daniel a great many years ago and though it looks very familiar via an oil of the same subject, I should very much like to get your opinion if you can spare the time.

I hope you don't consider this an imposition.

After you have had a chance to look at it, I shall be glad to send for the painting.

Sincerely yours,

EGH:ph

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65 Merriman Ave.
Lowell, Mass.
Nov. 4, 1958

Downtown Gallery
32 East 51 St.
New York, New York

My dear Mrs. Halpert;

Enclosed is this month's payment
on my Weber.

Many thanks for your kind
invitation to meet Mr. Weber.
As luck would have it, I am
planning to be in New York next
week, but not till Wednesday, so
I shall be unable to attend the
reception. However, I will stop in
later in the week to see the exhibit.

My luck is not all bad - last
week I met the sheebers at Bill
Lanes!

Sincerely,
(Mrs. R.H.) Jan Goldman

November 4, 1958

Mr. Bruce Mitchell
Bucknell University
Lewisburg, Pennsylvania

Dear Mr. Mitchell:

Indeed, we shall be glad to cooperate with you in organizing a print exhibition by Ben Shahn.

Since you are planning to be in New York, I think it would be best to wait until you arrive in New York and make a personal selection. We might have a few drawings to add to the group.

I look forward to seeing you.

Sincerely yours,

ECH:pb

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November 15, 1958

Mr. Harry N. Abrams
Harry N. Abrams Inc.
10 East 44th Street
New York 17, N. Y.

Dear Mr. Abrams:

According to our mutual friend William Zorach, you obtained from him some months ago a large collection of photographs representing a cross-section of his work. At that time there was some indication that you were planning to publish a book on our No. 1 Sculptor.

Confidentially, I can tell you that the Whitney Museum is organizing a large, comprehensive exhibition of Zorach's work, in sculpture as well as early paintings in oil, some of which were included in the Armory Show, and his later watercolors. This will be the definitive exhibition and will travel to a number of museums in other major cities of the country.

If you are planning the book — and how could you think otherwise — this would be a very good time to get started, as some arrangement could be made for a tie-in with the Whitney exhibition which could have a checklist included in the book to be sold there and in the other institutions where the exhibition will be held.

Perhaps you do not know that there is a great boom in American art, and one which will continue indefinitely in relation to the major artists particularly, and since you were wise enough to plan the portfolio, I think it would be equally wise to consider the Zorach publication. If, however, you decide that this is not feasible, will you be good enough to return the photographs to us, so that we can start on another idea we have at present.

And do come in to see the current show of Weber's work. A catalogue is enclosed.

My best regards.

Sincerely yours,

EGH:pb
Enclosure

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November 4, 1958

Mr. Martin Summers
58 Grayson Place
Teaneck, New Jersey

Dear Mr. Summers:

If you are still interested in buying the painting by Kinigstein,
entitled "Bambini," please let me know.

Now that the various museums' selections have been made, I am
prepared to sell the picture.

Sincerely yours,

EGH:pb

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November 15, 1958

Mr. Paul Nevins
27 Ridge Road
Emerson, New Jersey

Dear Mr. Nevins:

Your letter, together with a copy of the Museum of Modern Art reply, was forwarded to us.

Since you do not indicate what organization you represent, we are not in a position to advise you as to an exhibition of Weber's works. However, we are now enclosing a catalogue of the current show which includes a complete cross-section dating from 1936 to 1958. Also, for your information, the prices range from \$2500 to \$12,500, but very few of the exhibits are for sale.

If you can give me any further information, I shall endeavor to be more helpful.

Sincerely yours,

EGH:pb
Enclosure

LEOFANTI STUDIOS · 20 BANK PLACE · DONGAN HILLS, S. I. 4, N. Y. · ELGIN 1-2990

November 7, 1958

Mr. William Zorach
276 Hicks Street
Brooklyn 1, N.Y.

Dear Mr. Zorach,

In compliance with your request, we propose to enlarge and make a plaster casting of your group "Builders of the Future" for the sum of \$23,500.00

The plasteline enlargement is to be a four time enlargement from your plaster working size model. Total height of enlargement approximately 15 feet.

The group will be enlarged in three basic sections, each section having additional sub-sections to insure accuracy and proper workmanship. The "scrape" method used will mechanically reproduce an exact enlargement of the quarter size scale model, in proportion, form, texture and spirit. The plaster casting will be in sections suitable for bronze casting with necessary roman joints.

This estimate includes the cost of all materials and shipping the full size plaster models to your studio in Brooklyn, N.Y. The entire group will be assembled at your studio to enable you to make changes and remove the scrape lines produced by this process.

I hope this estimate meets with your approval, and that I may be of service to you.

Sincerely yours,

Gene Leofanti
Gene Leofanti

This estimate is cost of enlarging 1/4 size model only
WZ

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November 1, 1958

Mr. David Solinger
Solinger & Gordon
250 Park Avenue
New York 17, N. Y.

Dear David:

Thank you for your letter and the detailed description of the drawing. Now I remember it thoroughly and am glad to give you the information you requested. The current valuation of the drawing by Mitchell Siporin is \$450.

I am sure that Siporin will be very happy to be represented with this example in the White Museum at Cornell.

Sincerely yours,

EGM:pb

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ROBERT ALLERTON
KOLOA, HAWAII

November 12 1958

Dear Mrs. Halpert:

I thought you might
be interested in having these color
reproductions of the Demuth in the
collection of the Honolulu Academy
of Arts.

It was nice to see
you last spring and to see your
Demuth show.

Sincerely,

Robert Allerton
Robert Allerton

Mrs. Gregory Halpert,
Downtown Gallery,
New York, New York.

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November 1, 1958

Mrs. Arthur Dintenfuss
B Contemporary Gallery
Hotel Traymore
Atlantic City, New Jersey

Dear Terrys

Now that the doctors have all gone back to their respective stations, won't you please return some of the material that you borrowed from us. Our stock is getting smaller and smaller and we are obliged to resell whatever is available at the moment.

Also, I notice that on our consignment No. 6178 dated June 20, 1957, you sold two of the Shahn prints, returned three and retained one - No. 8 - MINE BUILDING. I note also that I wrote to you on February 1st of this year regarding the print. Won't you please check into this matter, as we are trying to get all our consignments straight.

I hope your medical convention exhibition was a great success, and also hope that you will be in very soon.

My best regards.

Sincerely yours,

EGH:pb

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STEPHEN A. STONE

392 Pearl Street
Malden, Mass.
November 5, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Of course we would be most happy to send the Weber to The Corcoran Gallery for their Biennial. Folsom has already submitted proofs and we are certain, therefore, that it will be available in time to meet their deadline. Incidentally, we would be glad to make the color plates available to them if they are interested, and, just for kicks, we are enclosing a copy of the engraver's first proof.

The insurance company requires an appraisal, or bill of sale, in connection with listing the above picture, and, unfortunately, the bill of sale has already left my hands. Would you be good enough to send me an appraisal covering it for their purpose.

With further reference to insurance, when you wrote to me on May 23rd you suggested that we communicate with you again in October. You must have had a premonition. Would you let me know what you have in mind with respect to our "portfolio".

We are looking forward to seeing you on Monday.

Warmest regards.

Cordially yours,


SAS:M
Enc.

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JAMES S. SCHRAMM POST OFFICE BOX 587 BURLINGTON, IOWA

November 1, 1958

Mrs. Edith Halpert
c/o The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Thanks so much for the invitation to the reception for Max Weber and the Preview of his Exhibition.

Dorothy and I will be in New York for about two weeks beginning Wednesday, November 12th but we just can't make it by the 10th. We shall be eager to see you and the Weber show while in New York.

Dorothy asked me to thank you for the clipping of Mrs. Roosevelt's column.

All good wishes.

Sincerely,


James S. Schramm

JSS:ms

November 15, 1958

Mr. Robert Allerton
Kala
Hawaii

Dear Mr. Allerton:

It was very kind of you indeed to send me the postcard reproduction of the Demuth watercolor. I am glad, too, that you had occasion to see the Demuth exhibition of which we were extremely proud, as he has always been one of my favorite artists.

I am still hoping to get to Hawaii but the activities in the art world are such that it seems impossible to indulge myself in so pleasurable an experience.

It was very nice to see you and I hope that you will be in New York again in the near future.

Again, many thanks.

Sincerely yours,

EGM:pb

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WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE JACKSON 7-2191
Cable address: WADATH

November 4, 1958

make file

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

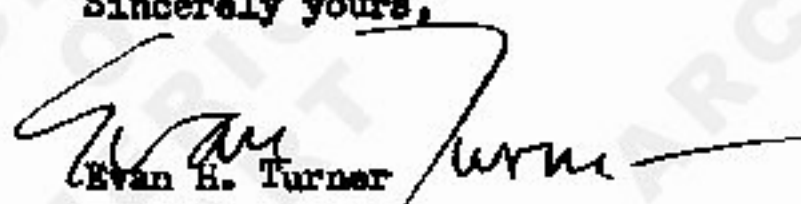
I am sorry that you have not yet received the loans you so kindly made to our Collector's Corner. We were, to my great disappointment, miserably unsuccessful. The pictures were supposed to have been returned to you about the first of October but October turned into one of the most hectic months we have had in a long time - both intellectually and maintenancelly - so we are way behind. I hope that they will get off in the next week.

About the Sheeler I am most apologetic. Brenda and I had definitely bought it before it was sent up and I thought that the check had long since been sent off. I am sorry that that was not the case.

Finally, thank you so much for your invitation to the reception honoring Max Weber. Unfortunately we shan't be able to make it and, as I believe you know, Charlie and Ellie are motoring in Germany at the moment.

Again may I say how very much we appreciate your kind cooperation with our Collector's Corner. I regret greatly that we were not successful but there is no question whatsoever that your kind loans provided great pleasure while they were on exhibition.

Sincerely yours,


Evan H. Turner
Assistant Director
and General Curator

RHT:jb
encl.-check

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SWETZOFF GALLERY
123 NEWBURY STREET
BOSTON 16, MASSACHUSETTS

Hyman Swetzoff

REcord 6-1998

November 15, 1958

Dear Mrs Halpert:

At the moment, I have small drawings by Bloom priced at \$150 but which I can let you have for \$100. These are studies mostly and some are very beautiful albeit anatomical for the most part. There is one fairly large Bloom, white on red coated paper of a Beggar which I can give you for \$500. It is the only one I have and I don't know when I will get a new one. I haven't for some time.

The Feiningers I have are more expensive than the price you set but I do have Pineda and Tovish drawings, and one or two pieces of their small sculpture. Are you interested in European drawings?

I do hope that you your back get better.

With best wishes,

Yours sincerely,

Mrs Edith Halpert

1940's

42+3 ✓

1800. Pch #2
11000 Premier

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published is true. It can be assumed that the information published is true. It can be assumed that the information published is true.

Mr. W. Cummings
The Aetna Casualty and Surety Company

November 4, 1938
2.

You have shown great consideration and kindness and I am grateful
to you for your attention.

Sincerely yours,

W.H. Upb

Mr. W. Cummings
The Aetna Casualty and Surety Company
111 Union Street
New York 38, N. Y.

Dear Mr. Cummings:

Dear Mr. Cummings:

As I advised you originally, the other store Indian Hunter, No. 1002B, was purchased by me in Lexington, Massachusetts, during the summer of 1931. Since I do a good deal of my life out west during the summer in New York, Connecticut, I had to wait until I had an opportunity to visit the home during the last few weeks when I could search for some of the earlier records I keep there. However, I could not find the original bill, and as a matter of fact could not locate any bill of that vintage. After spending many, many hours, unsuccessfully, I decided that all this is rather nonsense and I do not see why I should have to go to any more trouble.

After all, I have spent the equivalent of many days on all the previous correspondence with Bishop's, telephone calls, and other details — in addition to the checking referred to. The claim made is on the insurance valuation which are obviously established at a low figure, close to the cost. The deviation and repair on the other other items which you saw during your visit certainly require no further inquiry. The current value of the other other items would be well in the neighborhood of \$3000. As indicated in the photograph I sent you of an alarm advertisement of August 10, 1938, and in catalogues of the two most recent sales of other other items held at Park-Barnes in April of 1938 (Hillier's Collection). Frankly I am so utterly bored with this whole affair and in view of the fact that during the many years of paying insurance premiums my claim have been practically nil, I have reached the conclusion that it is not to do any more work in this connection, it might be advisable for me to drop the entire matter and to cancel all my insurance policies. Bishop's accepted the assignment of the figure assigned and it is my broker's duty to collect the amount involved without any further question.

I am sure that if you study the values of correspondences, you will agree with me that I cannot afford to contribute any more of my time.

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November 4, 1958

Mr. Dan Defenbacher
Victor Gruen Associates
971 Sutter Street
San Francisco 9, California

Dear Dan:

It was good to hear from you after this long, long silence.

I am delighted that you are so excited about your new job and hope that it is a tremendous success. No doubt there will be more occasions for you to be in New York under the circumstances and I hope to see the Defenbacher family very shortly.

Sincerely yours,

EGH:pb

November 4, 1958

Mr. W. Sandberg
Director of the Municipal Museum
Stedelijk Museum
Paulus Potterstraat 13
Amsterdam, The Netherlands

Dear Mr. Sandberg:

In going through the correspondence, I noticed that you and Mrs. Sandberg plan to be in the States from November the 20th to December 20th. No doubt your first stop will be in New York.

I hope that you will let me know where you plan to stay in this city and will give me the privilege of entertaining you and Mrs. Sandberg at dinner some evening convenient for you.

I look forward to the pleasure of seeing you again.

Sincerely yours,

EGH:pb

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November 1, 1958

Mr. Walter Charak
Charak Furniture Company
425 East 53rd Street
New York 22, N. Y.

Dear Mr. Charak:

Thank you for your very nice letter.

I agree with you that the Deakey exhibition is most exciting. Although I could not attend the opening, I dropped in several days later and had a wonderful time seeing what Donald has designed for you. He has always been and still is a very favorite designer. More power to him and to you.

Sincerely yours,

RCH:pb

not to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
can both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
is published 50 years after the date of sale.

November 8, 1958

Mr. Richard Yonkers, Director
The Mackley Art Gallery
Muskegon 4, Michigan

Dear Mr. Yonkers:

No doubt you have by this time the figures relating to the cost of executing the stained-glass window and for the installation.

In discussing the matter with Mr. Rattner, he suggested the sum of \$7500 for the design, supervision of the execution and of the installation, plus whatever expenses are involved in connection with his trip to Muskegon.

As I advised you in my letter of October 13th, he is about to sail for Europe but will return in about three months. If this delay does not eliminate Rattner from your plans and the estimated price is satisfactory, won't you please communicate with me at your convenience.

Sincerely yours,

EGM:ph

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November 1, 1958

Mr. Cranston Jones
TIME Inc.
14 West 40th Street
New York, N. Y.

Dear Mr. Jones:

Under separate cover I am sending you my release for the forthcoming exhibition, "The Figure in Retrospect," by Max Weber.

Thirty-five paintings and about ten drawings will be included. The dates represented are from 1906 to 1958, with an extraordinary range which indicates how he anticipated a good many of the modern movements and how he created ever-fresh interpretations of a single theme.

Because of the increasing trend in the direction of the human figure — as you indicated in an article some months back — this exhibition should be of great significance at this particular time and I am writing you therefore in the hope that you will agree with me that it deserves special coverage, not only in the interest of the public but also service to the young artists looking for a new direction which will incorporate their métier with content.

All the paintings are now in our possession and may be seen at your convenience in advance of the show — if you will give me a short notice. The last big article which appeared in a fine-luc. publication dates back to August 20, 1945 (LIFE).

I look forward to your visit and do save next Monday night (November 10th, 8:30-11:00 p.m.) for our party honoring our seventy-eight-year-old youngster.

Sincerely yours,

EGH:pb

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EDMUND T. PRICE, L. H. D.
CONSULTANT
BUSINESS ADMINISTRATION-INDUSTRIAL RELATIONS
5059 HARBOR DRIVE
SAN DIEGO 6, CALIFORNIA

November 11, 1958

The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

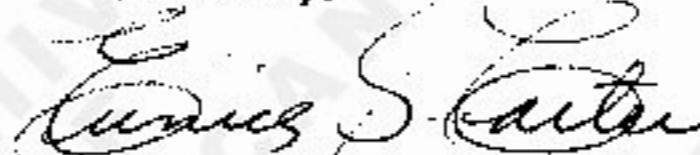
Gentlemen:

Inasmuch as Mr. Price has retired from
Solar Aircraft Company, will you kindly remove his
name from your mailing list as given below:

Mr. Edmund T. Price
Solar Aircraft Company
San Diego, California

Thank you for your courtesy.

Sincerely,



Eunice S. Carter
Secretary to
Edmund T. Price

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 1, 1958

Art Lending Service
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Gentlemen:

We are now working on our annual inventory and find that consignments to the Art Lending Service date as far back as June of 1953, with the majority of the material representing prints by Ben Shahn.

So that we may straighten out our records and send you a revised consignment, we would greatly appreciate a record as it appears on your books in the hope that ours corresponds.

Won't you be good enough to send us this information at your earliest convenience.

Thank you for your courtesy.

Sincerely yours,

RCH:pb

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↓
Please send us some
more Bern Stahn prints
and include Wheat Field
and black white Pattern
The Print Club
1614 Latimer St

November 8, 1958

Dr. Herta and Paul Amirson
98 rue Raymond Lonsard
Paris XIVe, France

Dear Dr. Wexler:

We shall be very pleased to cooperate with you in connection with the book you are preparing on the history of collages.

Under separate cover I am sending you several photographs, together with the biographical data on Arthur Dove. I would suggest also that you write to the Whitney Museum of American Art at 22 West 54th Street, New York, for a catalogue of the memorial exhibition now current at the museum. This contains many illustrations, including quite a number in color. There are only two or three collages, as we concluded that it was dangerous to have these travel across the country during the year's tour. Incidentally, I shall indicate the color range on the reverse side of the photograph as it is very difficult to judge in black and white.

Sincerely yours,

RM:pb

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A museum as a political football for a commission which knocks each other out of chairs and fights over the gavel cannot bring culture to anyone. I admit Mrs. Navas has her arguments on her side in some areas. These we share but differ only in approach but not results.

I think back upon my high hopes during our long talk in New York, and then how I watched them be smashed one by one on my return. It was evident that I would not be able to stay in Wichita, but felt time would cure some of the problems and I could adapt to the others. Waiting a year only made it more difficult.

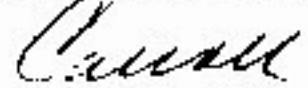
Since July 1st I have been resting and taking a much needed vacation which I had not had in two years. To keep occupied I have been helping a friend redecorate a house they had bought here in Enid. It is such a pleasure to be able to have unlimited funds to work with and good taste to go with it. I also juried the "Texas Oil Exhibition" in Dallas, an exciting show of oil subjects. A copy of the catalogue is enclosed...also wrote the jury's report for the two of us.

At the moment, my prospects are pretty grim as I have just been turned down for the Philbrook in Tulsa. Victor Hurt, president of the corporation, said it was that Wichita and Tulsa were to close and it reflected against me altho he wanted me to have the position. I am leaving Enid today to see Hurt in Tulsa and then on to Iowa for a visit with my family. Also plan to visit my fiance, Christine Christy of Wichita, in Chicago. We have been dating for about a year and one-half. We plan to be married as soon as I'm settled. Knowing I was resigning in Wichita we thought it better to wait...now I'm not sure.

I'd appreciate knowing of any openings you may hear of as I feel the pressure of being out of touch with New York. I would also like to know the frank gossip with regard to my situation in Wichita. I'll drop you a note after I get to Iowa.

Hope you are off to a good season and the market is good...you don't need any help do you?

My fondest regards


Carroll E. Hogan

1820 7th Avenue Court
Iowa City, Iowa
(Phone 80257)

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Gentle man

Please send <sup>WTS
OPEN
R201</sup> brochure on MAX
WESON PAINTINGS in recent exhibit.
I am interested in acquiring a small
oil of his early period 1915-20 —
Armory show period. Please let
me know what is available and some
idea of prices.

Cordially,
C. Housse
Box 514
Westwood, N.J.

The Downtown Gallery
32 East, 51 st Str.
New York.

Paris XI^e
98 rue Raymond Losserand
Nov. 5 th, 1958

Dear Sir,

I am preparing a book on the history of Collages in the art of this century, which will be edited by Dumont-Schaubegg, Cologne in German, English and French versions.

14 the photo of

I would be glad if you could send me some interesting photos of the collages of Dove. I have, till now, only two photos, the "Grandmother" of the Museum of Modern Art, and the "Monkey Fur" of the Stieglitz-collection in Chicago. Recently, I saw at the Gimples Gallery in London the catalogue of the International Collage-show from the Museum of Houston, Texas, where figure 3 works of Dove belonging to your gallery, with an illustration of the "Artistical Flowers, Foliage and Wollworth price," which seemed to me a most interesting work. I wrote to the Museum of Houston, to ask for the catalogue and some photos they could have from the catalogue, but I suppose, that you can send me some more. In a copy of "Time", from febr. 1956 I saw a colour-reproduction of a painting of Dove, dated 1910, which seems to include already a paper with letters, but that would be surprising at such an early date. But, for historical information, I would like to have one of these early works, which are very unknown in Europe. If you have a biographical note of Dove, please send it likewise, and, as I have soon to dress the list for the 15 colour-plates, foreseen for my book, please let me know, which of Doves collages could be well do in colour-reproduction.

With many thanks in advance
truly Yours

Herta Wescher

Dr. Herta Wescher.

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or researcher is living, it can be assumed that the information may be published 60 years after the date of sale.

November 15, 1958

Mr. Hermann Warner Williams, Jr., Director
Corcoran Gallery of Art
Washington 6, D. C.

Dear Bill:

I wrote to you some time ago about the sale of the Shooler to George W. V. Brewster and the Weber to Stephen Stone, but now we have another addition to the group. This is the Hattner painting entitled *MOSES, COMPOSITION NO. 2*, which has just been acquired by Jack Lawrence at 229 East 54th Street. When making the sale to Mr. Lawrence, we did so with the proviso that the picture will be lent to the Corcoran Gallery. I am still waiting to learn about the Shahn *CECESSION* and will let you know as soon as I get the information regarding this painting.

I am awfully sorry, but this is the way the art business is popping in 1958, and with the exception of Hattner, we can make no substitutions as there are no other paintings by the artists at present. As soon as the Weber show closes on December 8th, we can let you know whether a substitution can be made in this instance — if you so desire. Won't you please let me know?

My best regards.

Sincerely yours,

EMW:b

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

7
ask the pay
November 4, 1958

Miss Joan Dennison
Kenegis Gallery
123 Newbury Street
Boston 16, Massachusetts

Dear Miss Dennison:

Arlyn Press referred your letter to us as we have a supply of the pamphlet "ABC for Collectors." The 24 copies have been sent to you and our bill (at the original figure) is enclosed.

Sincerely yours,

EGH:pb
Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 3, 1958

Miss Elizabeth M. Geiken, Director
Davenport Municipal Art Gallery
120 West Fifth Street
Davenport, Iowa

Dear Miss Geiken:

I shall be very glad to see you when you come to New York.

Meanwhile I shall assemble photographs of suitable material
for your consideration.

Sincerely yours,

EGH:ph

*all photo of WZ's
The Lineman
Football Player
was started
just for him - some 2000 photos*

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 28, 1953

Mr. William Lieberman
Curator of Prints
Museum of Modern Art
11 West 53rd Street
New York, N. Y.
Dear Bill:

Dear Mr. Lieberman:
Do you remember me? I have written you several letters in the past.

Just to make life difficult for you I am writing again to ascertain what happened to various prints consigned to your department way back on May 27, 1953, November 23rd of the same year, and January 16th, 1955. They are as follows:

Salston Grawford - Third Ave. E1 #4 - colored lithograph
Ben Shahn - Silent Music - silkscreen
Stuart Davis - Barber Shop Chord - lithograph
" " - Sixth Avenue - "
Karl Zerbe - Face of the Big Lie - woodcut (2)
Ben Shahn - Where There's a Beak - silkscreen
Stuart Davis - Place Paudelaup #2 - lithograph
Yasuo Kuniyoshi - Drossaferm -

Be a dear and have your secretary check your records so that we won't have occasion to bother you again.

And thanks for the check in payment of the Marin prints.

Sincerely yours,

EGM:pb

or to publishing information regarding sales transactions, purchase are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

November 9, 1958

Mr. H. E. Hartman, Jr.
Department of Fine Arts
Ohio Wesleyan University
Delaware, Ohio

Dear Mr. Hartman:

As Stuart Davis indicated in his note to you, he referred the correspondence to the gallery.

The exhibition you are planning sounds most interesting indeed and we should very much like to cooperate with you. However, Davis does not make preparatory sketches. Furthermore, we have only one unsold painting in the gallery at the present time, with no related material whatsoever. It would be necessary to go back a good many years for a combined group such as you mention and all the pictures would have to be borrowed, either from museums or collectors.

Perhaps on some other occasion we can be more helpful.

Sincerely yours,

EGH:pb

not to publishing information regarding sales transactions, except where are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

November 5, 1958

METROPOLITAN B-3211

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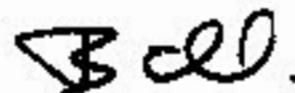
Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Going through the records, I find that Abraham Rattner's Moses, Composition No. 2 was left out from the list of works to be invited from you. Please forgive this oversight; I hope that the canvas may still be available for our 26th Biennial. A form for the painting is enclosed.

With best regards,

sincerely yours,



Director

HWW/
Encl.

November 1, 1958

Mrs. Irving Levick
227 Nottingham Terrace
Buffalo 16, New York

Dear Mrs. Levick:

Thank you for your letter.

Of course I am very pleased that you and Mr. Levick are
happy with the Jacob Lawrence.

As soon as the Marins are returned to us I shall send you
a receipt.

And it will be very nice to see you again on your next
visit to New York.

Sincerely yours,

EGH:pb

not to publishing information regarding sales transactions,
copyrights are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
published after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

Sioux City Art Center

COMMERCE BUILDING SIOUX CITY IOWA

PHONE 8-3747

EXHIBITIONS | CLASSES

November 12, 1958

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

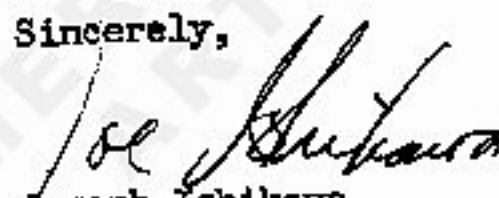
In cooperation with one of the church groups in the state, we are organizing an exhibition called "The Life of Christ Show". I am enclosing a copy of the catalog from the first exhibition two years ago which we organized when I was at the Des Moines Art Center. As you will note from the catalog, the exhibition proper was selected by a juror, but we also had an invited section. I am writing to you to see if there is any possibility of having some drawings and watercolors, preferably unframed, of Abraham Rattner's religious works such as were reproduced in the Rattner portfolio published by the University of Illinois.

If you can supply us with some of his work, we would like to have half a dozen or so works by December 2. Naturally we shall carry wall to wall insurance on any works loaned us. If this can be arranged, would you kindly within the next few days send me a check list and evaluation of works you will be sending.

If you do not have anything on hand, I wonder if you could give me Mr. Rattner's current address. My last contact with him was at Michigan State University, but I was under the impression that he was to be there for only a year.

Enclosed is a self-addressed stamped airmail envelope for your reply. Many thanks for your trouble.

Sincerely,


Joseph Ishikawa
Director

Jimm
encl-2

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November 4, 1958

Mr. Boris Mirski
Boris Mirski Gallery
166 Newbury Street
Boston, Massachusetts

Dear Boris:

I have heard through the grapevine that you are back in Boston and still "quelling" about your summer excursions. Naturally I am dying to hear about all this but unfortunately it has been impossible for me to do any traveling and I shall have to depend on a visit from you in New York. How about it?

Like the old "Krecks" that I am, I injured my back and according to doctor's orders may not jiggle along in any train or other form of transportation. I had planned to spend the current weekend in Boston in the hope of seeing you and other friends and to do some of my Christmas shopping. Have you any new Baskins available - drawings or sculpture? If so, could you send a few via Boston Truck so that I may make a selection for purchase? Also, if you have any other pictures suitable for the occasion, many of which may have been turned in to you by collectors, etc., won't you let me know.

And do come in soon as I am burning up with curiosity about your travels. And of course you know how eager I am to see you always.

My best regards to you and to Aida.

Affectionately,

EGH:pb

Rome, November 3rd, 1958.

My dear Edith Halpert:

I want to take this opportunity to wish you the best from Rome.

This past Venice Biennale I was invited to show three large pts. which were much discussed and am quite pleased and encouraged as the result. Lots of people as result contacted me in Rome to see more of my work.

I applied for a Guggenheim Fellow this year and used your name as a reference. I hope this won't be a disturbance to you. I admire your gallery and you as a criterion on art. Therefore was urged to include you on the top of my list.

Brother Joseph, who is now living in N.Y. City tells me he has been at the Whitney Museum four times to see my painting which is being shown now. He's more thrilled than anything to see it hung in such a prominent place and location in the Museum. We both thank you for this assist. sincerely.

Thanking you kindly for whatever consideration you shall give me in my application for the Guggenheim.

Sincerely yours,
Salvatore Meo

UNIVERSITY OF CALIFORNIA

DICKSON ART CENTER
LOS ANGELES 24, CALIFORNIA

November 17, 1958

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

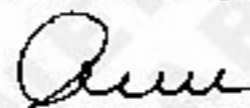
This is just a note to tell you that I have left Florida, am now in Los Angeles, and am working for an old friend of yours, Fred Wight. I have only been here a few weeks, but just love the job and consider myself extremely fortunate.

If you still have any interest in doing anything about a Southeastern show I'm certain that either John Hamel at the Sarasota Art Association or Ken Donahue at the Ringling Museum would be more than happy to work with you in any way that they could. As you know, they would both love to see such a show in New York and were both excited by the possibility last year. I gather that you are very busy, but thought I would mention this just in case you had any interest.

I find the big city of Los Angeles a very pleasant change from Florida and UCLA a very stimulating place.

With best wishes.

Sincerely,



Ann S. Brown

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TAX
About gifts
to education

THE KIPLINGER TAX LETTER

WRITTEN PRIVATELY FOR CLIENTS

THE KIPLINGER WASHINGTON EDITORS

1729 H STREET, N. W., WASHINGTON 8, D. C.

Dear Sir:

Washington, Nov. 15, 1958

This is a special Letter about the tax angles of giving...
...how to save taxes on yourself by better methods of giving,
...or how to give MORE to any cause at the same cost to you.
Emphasis herein is on schools, colleges or other education,
although the same procedures apply to churches, charities, etc.

Reason for the special report is this: Toward tail end of year many people are considering gifts and donations, and are anxious to do the best they can, both for the institutions and for themselves.

So they write us about the tax rules, which they had known but which they didn't have clearly in mind.

Recently we have had an unusual number of such inquiries, and thought some reminders on tax angles might be of interest to all.

Also there's this about it: Many businessmen, our subscribers, are engaged in fund raising on the side...for their various pet causes. As fund raisers they need to know all the tax rules, for the benefit of getting the maximum out of their prospects at a minimum of net cost. This is the sort of service which fund raisers usually OUGHT to give...either professional or amateur fund raisers...but most of them DON'T.

One important point is that it's not tax dodging or tax evasion to take advantage of the rules. Actually it is the contrary.

Congress has enacted laws designed to ENCOURAGE such giving. The rules & regulations fit into those laws and into the spirit of them.

If people don't take advantage of the opportunities under law, well, that's all right, but it isn't what Congress or gov't intended. The intentions were and are to prod taxpayers into more private giving, and to make this worth while for the taxpayer by forgiving some taxes.

The philosophy behind it is that private giving does many jobs which otherwise the gov't would be called upon to do out of tax money. The more private, the less gov't...and the less expense upon the gov't. Thus from the gov't angle it's six of one and a half dozen of the other.

It is NOT tax dodging...it is FULLY in line with the law.

You hear a lot of talk about the "obligations" to education. All true, and no one wants to question the moral obligations to society.

But it's also "good business," which is merely another angle. Good morals and good business go along together, but it's hard to prove, and it's easier to prove such observations as these:

Business absolutely depends upon education to provide it with a future supply of employees...high or low...technicians, engineers, and able top executives, who are really quite scarce these days.

Also there's always the threat of gov't control of education, which most people do NOT want. The remedy is freer giving to PRIVATE.

You know about rising needs, rising population, rising costs. We won't hammer them, only this: You CAN give more and SAVE on taxes.

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November 15, 1958

Dr. Christian V. Cimmino
Mary Washington Hospital
Fredericksburg, Virginia

Dear Dr. Cimmino:

Please forgive me for being so tardy in sending you the photographs. There is so much activity in the American art field that it has been impossible to assemble the prints any earlier. These are now in the mail to you and a list is enclosed in this letter, indicating the current prices. All the other information appears on the reverse side of each photograph.

Thank you for your patience.

Sincerely yours,

RM:pb
Enclosure

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If you are the owner of a closely-held corporation, the best way to contribute probably is through company rather than as an individual. To get the money for a personal gift out of corporation's dividends, corporation income tax must first be paid before money can be given away.

If all income is taken out as salary, however, the best method will depend on personal tax bracket in comparison with the corporation's. If personal rate is higher, give as individual. If lower, let firm give.

Do NOT let company fulfill personal pledges in any case. The gov't will treat such gifts as a dividend to you...create a messy tax situation.

Think about setting up a foundation...for any long-range planning. Foundations have a number of uses. They can be used to level out gifts from year to year even though income fluctuates. Corporation can put money into foundation in accordance with its profits, get current tax deduction. Foundation can then donate to schools in an even flow from year to year.

Or student scholarship funds can be established with foundations. Can let student make choice of school, or have foundation make choice.

Also very useful to preserve family business on death of owner. Companies often have to be sold to raise death taxes, get liquid assets. Instead, business can be turned over to foundation...profits to education. Family management of company can continue through control of foundation.

Picking a school for gifts often can be the hardest task of all. Alumni, of course, are expected to give to their alma maters, no problem. But, for businesses, making choice can create more ill will than good.

Here are some of the more thoughtful ways worked out by business: Matching grants. A number of large companies agree to give amount equal to that given by their executives to the schools of their choice...with limit of, say, \$2000 per person per year. Leaves individual choice.

Tuition grants. Other companies have set up scholarship programs for children of employees or for outsiders. Scholarship includes not only tuition fees, but payment to schools for their costs over those amounts.

Sources of employees. As mentioned earlier, some companies give to schools from which they recruit help...known as the "warm body method."

Local institutions. Many firms confine their educational gifts to schools near their communities. Makes for good neighborhood relations.

Small colleges. There are a number of unaccredited colleges which are banded together for fund-raising purposes. With extra funds they can enlarge enough to earn accreditation...a much simpler method of expanding educational facilities than by starting new schools.

State associations. Schools in over 40 states have associations to accept contributions. One gift is divided among all members of group.

It's best to check up with a tax adviser.

A college education is worth over \$100,000. Average graduate earns that much MORE in a lifetime than the average high school grad.

The average student pays only about half the cost in tuition. The rest comes from some sort of subsidy...past or current.

Most graduates feel they have a moral debt to pay in arrears. If you are one of these, well, you have a lot of help...in the tax rules.

Yours very truly,

Nov. 15, 1958

THE KIPPLINGER WASHINGTON EDITORS

November 4, 1958

Mr. S. Lane Faison, Jr., Director
Lawrence Art Museum
Williams College
Williamstown, Massachusetts

Dear Mr. Faison:

We are very familiar with the reproduction referred to in your letter of October 27th. As a matter of fact, several of these have been offered to us as original paintings by young collectors who bought them as such.

The original belonged to Alfred Stieglitz and is now in the collection of the Philadelphia Museum as part of the Stieglitz group presented by Georgia O'Keeffe.

I hope this is the information you require.

Sincerely yours,

EGH:ph

not in publishing information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 15, 1958

Mr. Joseph Ishikawa, Director
Sioux City Art Center
Commerce Building
Sioux City 1, Iowa

Dear Mr. Ishikawa:

Thank you for your letter.

Indeed we shall be very glad to cooperate with you in connection with the exhibition you are organizing.

Enclosed you will find a consignment invoice of four religious subjects. Unless we hear from you to the contrary, these will be sent to you via Railway Express within the next few days.

Also, for your information, Mr. and Mrs. Rattner sailed for Europe last Monday and to date we have no forwarding address for them. If there is any further information you require, please communicate with us.

My best regards.

Sincerely yours,

RGH:pb

Enclosure

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THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY

We acknowledge with grateful appreciation your gift of
catalogue: Max Weber
Exhibition, November 11 to December 6, 1958

Gordon M. Smith
(PG) DIRECTOR

Buffalo 22, N. Y. Nov. 15, 1958

November 4, 1958

Mrs. William Fadian
939 Stone Canyon Road
Los Angeles 24, California

Dear Mrs. Fadian:

I, too, am sorry that the Davis painting was sold before your letter reached us.

Under separate cover I am sending you photographs of the two smaller oils which Stuart Davis delivered to us. The large painting in the exhibition was sold on the opening day. A reproduction of this appeared in the catalogue which was sent to you some weeks ago.

After you have had an opportunity to study the photographs, would you be good enough to return them to us. If you wish to have one of these paintings sent to you for consideration, I shall be glad to do so.

My very best regards.

Sincerely yours,

EGH:ph

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[November 1958]

Bill Parker
20 rue Beaumaine
Paris 7^e

Mrs. E. Halpert
Downtown Gallery
32 E 51st St.

Dear Mrs. Halpert;

I am considering a showing
of my work in N.Y. for the first
time, and in the event you are
interested I would be pleased to hear
from you.

I would like to mention that
I am no longer associated with the
Gallery Kaganavitch and have no
obligations at the moment.

If by chance you will
be in Paris in the near future
I would welcome the opportunity
to meet you.

Sincerely yours
Bill Parker

November 1, 1958

Mr. William N. Eisendrath, Jr.
Assistant Director
City Art Museum of St. Louis
St. Louis 5, Missouri

Dear Bill:

This is an official promise of the following loans for your U.S.L.A.
exhibitions:

Georgia O'Keeffe - GATE OF ADONIS CHURCH - oil - g. 1930s

Max Weber - SABBATH - oil - 1941

Sincerely yours,

EGM:pb

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November 8, 1968

Dear Mr. Jones:

I am listing below the current valuation of the Ben Shahn painting.

Ben Shahn - INFLATION MEANS HUNGER - Tempera, 1948,
18" x 24" \$1200.

Sincerely yours,

RMH:ph

Mrs. Gerhard D. Straus
4753 North Larkin Street
Milwaukee 11, Wisconsin

Dr. Straus and I enjoyed meeting
you when we were in the gallery, and
we hope to return when we are in
New York again.

Sincerely yours,
Lois M. Straus

November 11, 1958

Dr. Hermann Warner Williams Jr., Director
Corcoran Gallery of Art
Washington 6, D. C.

Dear Dr. Williams:

Enclosed please find our consignment invoice No. 5847 for the three paintings - the O'Keeffe, the Davis, and the Kinigstein - that you have selected to be picked up from The Downtown Gallery.

Concerning the others, you will, of course, want to send your "official" request for the loan, together with the cards to be filled out with the information they wish to enter, directly to the respective owners in whose hands the paintings now are:

Abraham Ratner - MOSES COMPOSITION #2

Mr. Jack Lawrence
229 East 52nd Street
New York 22, N. Y.

Max Weber - THE DUET

Mr. Stephen A. Stone
180 Elgin Street
Newton Centre 59, Massachusetts

Charles Shoeler - COMPOSITION AROUND YELLOW

Mr. George W. W. Brewster
53 Sargent Crossway
Brookline, Massachusetts

We have been assured of the willingness of the new owners of the Ratner and the Weber to lend these paintings for your exhibition. It is uncertain whether the Shoeler can be made available.

Sincerely yours,

JMjrp
Enclosure

John Marin, Jr.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 1, 1958

Mr. John Goetz
University of California Press
University of California
Berkeley 4, California

Dear Mr. Goetz:

In referring to our records, we find that we sent you in February of this year a set of color plates and progressive proofs of the painting *RIISING MOON* by Arthur G. Dove. Since the catalogue was completed some time ago, I assume that you have no further use for this material and would therefore appreciate your cooperation in returning it at your earliest convenience.

Thank you for your courtesy.

Sincerely yours,

EGH:pb

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

November 4, 1958

Mr. Hermann Warner Williams, Jr.
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Bill:

Immediately upon receipt of your letter of October 30th, I wrote to the new owners of three paintings therein. There has been so much activity in the gallery this season that none of us realized that these three paintings were promised to you. However, I hope that these new owners will consent to the loans.

I shall let you know immediately upon receipt of their replies. Meanwhile, I am enclosing the cards for the three paintings still in our possession and will send the photographs to you very shortly.

With all the current buying in the art world, I am beginning to wonder how museums will organize exhibitions in the future. The international auctions certainly have had a tremendous effect on the art world with many collectors shifting to the American field and of course to the major artists the majority of whom are on our list. Ain't life difficult? You will hear from me shortly.

With best regards,

Sincerely yours,

EGH:pb

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 4, 1958

Professor James Denton Hogan
Department of Art
University of Illinois
Urbana, Illinois

Dear Professor Hogan:

Thank you for your letter.

We have noted the list of paintings and will make sure that all of these are available for the exhibition, including any that may be sold in the interim.

Mr. Weissberger has agreed to lend THE FAMILY by William Zorach and will write you accordingly.

I am very much impressed by your last paragraph and can only say that these sentiments are mutual.

My best regards to you and to Mr. Donovan.

Sincerely yours,

EGH:pb

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

November 14, 1958

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your letter in reply to my request for help on a one-man exhibition of Raphaelle Peale. We are proceeding with plans as the response has been extremely favorable. The show will go to the Knoedler Galleries after it closes here on February 15. We will certainly mail you a catalog.

Mrs. Wehr was delighted with her visit with you. I agree with you wholeheartedly that she is one of the nicest persons in the art world.

With my best wishes,

Sincerely yours,

Edward
Edward H. Dwight
Director

BHD:ad

P.S. She just told me about her new purchases. What a gal!

419 Clinton Road
Brookline Massachusetts

Nov. 13, 1938

My dear Mrs. Harpert,

Could you
give me a few days' notice -
or do you now know - on
what day your Christmas
sale of paintings begins?
I should like not to miss it
this year.

Yours truly

Edna G. Brown
(Mrs. Matthew Brown)

MRS. LEWIS A. TROTZKY

35 YEAGER AVE.

FORTY FORT, PA.

Nov. 10, 1958

Downtown Galleries

32 East 51st St.

New York 22, N.Y.

Dear Mrs. Helpert,

I am enclosing
a check for \$500 on
my account, making
a balance still due
of \$1500.

The picture looks
perfectly beautiful and
I am happier with it
as each day goes by.

Thanks so much!

Sincerely,

Lewis A. Trotsky
(Mrs. Lewis A.)

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Dear Edith -

276. Hчко St
Brooklyn NY
Nov 16 1958

Lloyd Goodrich told me
the other evening that the
Whitney is planning my retrospective for
next October. He asked if Harry Abrams
has done anything about publishing a book
on my sculpture. Will you check on him
I met Schuster of Simon & Schuster at
Valens opening in the gallery. Could
you interest him in doing a book of
Abrams book out - see you soon - Bill -

POK sent

November 9, 1958

Mr. Miles C. Horton, Jr.
118 Allendale Court
Blacksburg, Virginia

Dear Mr. Horton:

Thank you for your letter.

I am listing below the prices you requested. These are the same as those listed in our consignment invoice to Mary Washington College.

Abraham Rattner, Don Quixote, 1948 - \$3500.

Max Weber, Mexican Jugg, 1951 - \$5500.

If you wish to have any further information about these artists or paintings, I shall be very glad to supply it.

Sincerely yours,

ECB:pb

rice to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 1, 1958

Mrs. A. H. Egan, Tanglewood Gallery
4 East 95th Street
New York, N. Y.

Dear Mrs. Egan:

According to our records, you still have in your possession
one copy of ALPHABET OF CREATION consigned to you on September
6th.

If this has not been sold, will you be good enough to return
it to us, as we are running short of this print.

Thank you for your courtesy.

Sincerely yours,

EGH:pb

prior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 1, 1958

Mr. Robert P. Johnston
Instructor in Art
Hastings College
Hastings, Nebraska

Dear Mr. Johnston:

Indeed, we shall be very glad to cooperate with you in your new program to offer some fine works of art to your students.

At the moment we have no paintings available by Shahn, Davis, and Shoeler, but can arrange to let you have an outstanding example either by Marin or Rattner for a period of a month. If you will indicate your preference in this matter, and will let me know what arrangements you have for insurance and the expense of crating and shipping in both directions, we shall make the necessary arrangements at this end.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 2, 1958

Miss Deborah Calkins
220 East 72nd Street
New York, N. Y.

Dear Deborah:

What with all the record-breaking prices at all the auctions of European art, so many collectors have shifted to American art that my mail is sadly neglected.

I missed you at our 33rd anniversary party, but hope that you will be here on Monday, November 10th, for the Weber shindig.

Your last paragraph has evoked a sense of envy on my part. I wish I, too, could retire. Nevertheless, I certainly will find time to have a good old-fashioned gab with you and perhaps can coax you to come for dinner some evening in the near future for that purpose.

I hope to see you Monday.

Sincerely yours,

ECM:ph

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THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 - SA 2-2452

November 14, 1958

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York City, New York

Dear Mrs. Halpert:

We should like to request your assistance in connection with an exhibition which we are preparing for circulation in this country beginning in January, 1959.

The exhibition is to be called TEN MODERN MASTERS OF AMERICAN ART; it includes thirty pictures by ten artists, all drawn from the collection of Joseph H. Hirshhorn. We are now preparing a catalog for the exhibition and should like to include the enclosed biographical material on Stuart Davis, Ben Shahn and Max Weber. Would you be kind enough to read the enclosed and to let us know whether you feel that it is correct and up-to-date. We will be glad to make any corrections and/or additions which you require.

We will be most grateful to you for your help.

Very sincerely,

Margaret Cogswell
Secretary for Publications

MC:ls

Enclosure

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November 18, 1956

Professor James D. Hagan
Department of Art
College of Fine and Applied Arts
University of Illinois
Urbana, Illinois

Dear Professor Hagan:

Since writing to you, two more of the exhibits have been sold, but in both instances we made arrangements with the purchasers to extend the usual courtesy of lending the paintings as we had promised. However, it would be advisable to write directly to the new owners. They are:

Ben Shahn - STILL LIFE - watercolor - Collection of

Mr. Adolph Green
361 East 66th Street
New York, N. Y.

Max Weber - LEANING FIGURE - gouache - Collection of

Mr. and Mrs. Irving Mathews
767 Corona Avenue
San Antonio, Texas

Frankly it is becoming very embarrassing these days to carry on with prospective loans to museums or university galleries, but we have made a practice of reserving exhibition rights on all purchases made to private collectors so that the exhibition plans do not have to be altered. On the other hand, if you would like substitutions for any of these paintings, we shall be glad to send you photographs as suggestions. Incidentally we have hidden the Stuart Davis to prevent any sale before your show. The others unfortunately were on public view and it was not feasible to remove them from the market under the circumstances. We are becoming more and more distressed about the situation as it will make it most difficult for institutions to choose their shows so far in advance in the future. This rush on American art is getting us down.

My best regards.

Sincerely yours,

EGH:ph

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 4, 1958

Mr. Evans Turner, Curator
Wadsworth Athenaeum
Hartford, Connecticut

Dear Mr. Turner:

As you know, we maintain a very careful record of all the paintings and their whereabouts by all the artists connected with this gallery.

I read a recent announcement to the effect that Philip Goodwin left to the Wadsworth Athenaeum twelve contemporary paintings including examples by Demuth, Marin, and Shaefer. Would it be asking too much to have a list of these, including titles, media, sizes, and dates?

I shall be most grateful for your cooperation.

I hope that you plan to be in New York very shortly and that I shall have the pleasure of seeing you.

Sincerely yours,

EGH:ph

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1005B of 1005B
The artist's name and address must be given

AFA

November 4, 1958

Mr. W. Cummings
Casualty Claim Department
The Aetna Casualty and Surety Company
111 Fulton Street
New York 38, N. Y.

Re: Your file: 1 SMP 60739 R3,

Dear Mr. Cummings:

As I advised you originally, the cigar store Indian Hunter, No. 1005B, was purchased by me in Quakertown, Pennsylvania, during the summer of 1931. Since I do a good deal of my folk art work during the summer in Newtown, Connecticut, I had to wait until I had an opportunity to visit the house during the past few weeks when I could search for some of the earlier records I keep there. However, I could not find the original bill, and as a matter of fact could not locate any bills of that vintage. After spending many, many hours, subsequently, I decided that all this is utter nonsense and I do not see why I should have to go to any more trouble.

After all, I have spent the equivalent of many days on all the previous correspondence with Gimbel's, telephone calls, and other details — in addition to the checking referred to. The claim made is on the insurance valuations which are obviously maintained at a low figure, close to the cost. The devaluation and repair on the three other items which you saw during your visit certainly require no further inquiry. The current valuation of the cigar store Indian would be well in the neighborhood of \$3000. as indicated in the photostat I sent you of an Altman advertisement of antiques in May, 1958, and in catalogues of the two most recent sales of cigar store figures held at Parke-Bernet in April of 1958 (Haffner Collection). Frankly I am so utterly bored with this whole affair and in view of the fact that during the many years of paying insurance premiums my claims have been practically nil, I have reached the conclusion that if I have to do any more work in this connection, it might be advisable for me to drop the entire matter and to cancel all my insurance policies. Gimbel's accepted the consignment at the figures stipulated and it is my broker's duty to collect the amount involved without any further question.

I am sure that if you study the volume of correspondence, you will agree with me that I cannot afford to contribute any more of my time.

November 4, 1958

November 4, 1958

Dr. Frank Stanton
5 East 92nd Street
New York, N. Y.

Dear Dr. Stanton:

Please forgive me for not having communicated with you earlier regarding the block for the Zorach sculpture.

Although I contacted several base makers, I realized that the prices quoted to me were not as favorable as those usually obtained by the sculptor directly. Zorach has been ill and away from New York for several months. He has just returned and will attend to the granite block within the next few days. You will hear from me shortly.

Sincerely yours,

EGH:ph

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CONTEMPORARY PAINTINGS

HOTEL TRAYMORE
ILLINOIS AVENUE AND BOARDWALK
ATLANTIC CITY, NEW JERSEY
PHONE ATLANTIC CITY 4-3021 - 6-1712

November 4, 1958

Dear Edith:

Thanks for your nice letter. I will bring the things in Friday (except for one Shahn drawing which is out on approval).

Sincerely,

TKD:nh

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Directors
MRS. ARTHUR DINTENFAS
MRS. DANIEL DAVIDSON

November 8, 1958

Mr. Wilfred P. Cohen
71 Fifth Avenue
New York, N. Y.

Dear Mr. Cohen:

Thank you for your letter. I appreciate your special invitation.

Unfortunately, it will be impossible for me to make the trip as I suffered a back injury which makes it impossible for me to use any form of transportation — certainly not before the end of December.

My best wishes for a very successful exhibition.

Sincerely yours,

EGH:ph

November 1, 1958

Mr. Gordon Bailey Washburn, Director
Department of Fine Arts
Carnegie Institute
Pittsburgh, Pennsylvania

Dear Gordon:

In your very interesting reprint from Carnegie Magazine, you end up with a reference to the fact that a catalogue of the Bicentennial International and Retrospective exhibition has been designed by Noel Martin. Thus I assume that the catalogue now exists.

If so, would you be good enough to send a copy to us for our records, as well as individual copies for the artists whose work was borrowed from us.

Many thanks for your courtesy.

I hope you plan to be in New York very soon and will come in to say hello. It is always a great pleasure to see you.

Sincerely yours,

EGH:ph

November 1, 1958

Rabbi Moyer M. Abramowitz
Temple E'rith Shalom
412 East Bearritt Street
Springfield, Illinois

Dear Rabbi Abramowitz:

Just as a matter of curiosity, I am writing to ascertain whether you have given further thought to Ben Shahn's participation in the project referred to in my reply dated September 25th.

Won't you please let me know.

Sincerely yours,

RM:spb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Rosenblum & Kramer, Inc.

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JOBBING PROMPTLY
ATTENDED TO
BUILT-IN
ARCH BOOKCASES

Nov. 11, 1958

Downtown Gallery
32 East 51st St.
New York City, N.Y.

Gentlemen:

We are pleased to submit our estimate for the following work to be done.

Build one cabinet to fit south wall space, on 1st floor. Size of cabinet to be 7 feet 6 inches long, 24 inches deep, and 35 inches high. Cabinet to have 2 sliding panel doors in front, and 2 shelves inside. Backs to be made from $\frac{1}{2}$ inch plywood material. Cabinet to be made from birch plywood material. Top of cabinet will have 2 individual door frames, which will open on hinges, and will have plate glass top. There will be a space approx. one inch deep for display purposes.

All this work will be done in a smooth sanded finish.

All this work to be done for the sum of \$260.00.
If the cabinet is to be made from walnut plywood, and finished, there will be an additional charge of \$80.00.

Respectfully submitted,

Rosenblum & Kramer Inc.

A. Rosenblum
A. Rosenblum

AR/SW

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 4, 1958

Mr. George W. W. Brewster
53 Sargent Crossway
Brookline, Massachusetts

Dear George:

We have been repeatedly turning down sales for the Shaefer COMPOSITION AROUND YELLOW and on receipt of a letter from Hermann Williams, Director of The Corcoran Gallery of Art, calling my attention to the fact that we had promised this painting for the Biennial which opens on January 16th, it occurred to me that Jean and you had not made a final decision during your visit. Therefore I thought it advisable to write to you about it at once. Won't you please let me know by return mail or by wire?

I cannot tell you what a great pleasure it was for me to spend an evening with my favorite Bostonians and I still regret that we had several barge-in-ers as interruptions, but such is the story of my life.

As soon as my injured back gets back to normalcy, I shall take the first opportunity to hop a plane for Boston. It has been a long time and I really miss my visits there greatly. In any event, I hope to see you soon again.

With affectionate regards,

Sincerely yours,

EGW:ph

not to publishing information regarding sales transactions, as others are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

November 15, 1958

Mr. Peter Pollack
Harry N. Abrams, Inc.
10 East 44th Street
New York 17, N. Y.

Dear Peter:

As you requested, I am enclosing a signed copy of your form providing for permission to reproduce in color **PARADE** and **STILL LIFE** by Ben Shahn.

Fortunately, we have an Ektachrome of the former, but it will be necessary to obtain further permission from the new owner — The Munson-Williams-Procter Institute (Attention of Dr. Richard B. K. Malenath, Director) — which will supply the credit line other than "Courtesy of The Downtown Gallery."

STILL LIFE is now owned by Mr. Adolph Green whose address is 301 East 68th Street, New York. The same will apply to him but it will also be necessary to make arrangements with him for photographing in color the painting referred to.

And so, cheerio.

EGH:pb
Enclosure

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JACOB SCHULMAN
29 EAST BOULEVARD
GLOVERSVILLE, NEW YORK

November 14, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I appreciated very much the opportunity and time you devoted to me last week. It was a treat to have a preview of the Weber Show and I am sure it will be well received.

I especially want to thank you for the opportunity of acquiring the Weber painting, "Discourse." I am quite excited about this acquisition. I have long awaited a painting from this period.

You mentioned during our visit that you might be interested in some new and younger people. I was wondering, if I may be so presumptuous to suggest, whether Leonard Baskin might not be a suitable addition.

With kindest regards, I am

Sincerely,



JS:KB

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published for the purpose of the date of sale.

November 4, 1958

Mr. Stephen Stone
180 Elgin Street
Newton Centre 59, Massachusetts

Dear Steve:

I wondered why Weber's DUST was omitted from my original catalogue listing and I now realize that in the hectic activities of the gallery this season I forgot that I had promised this painting to The Corcoran Gallery of Art where the Biennial takes place from January 16th to March 8th but where they paintings are required by the 25th of November -- a date that would have conflicted with our exhibition.

The letter calling my attention to this fact has just arrived from the director, Hermann Williams, and before answering, I am writing to ascertain whether we could impose on your good nature once again in asking for the picture. Do not hesitate to be perfectly frank with me as I realize how much you and Sybil have done in the past in helping us and the artists with their representations in major exhibitions. Won't you please let me know as soon as possible regarding your decision so that I may write to Williams accordingly.

Of course I hope to see you at the Weber party next Monday, November 10th. It should be a gay occasion for the old boy who has just turned seventy-eight.

My best regards.

Sincerely yours,

EGH:ph

for publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Miles C. Horton, Jr. (Va. Polytech.
Blacksburg)
110 Allendale Court,
Blacksburg, Virginia.
Nov. 6, 1958

Dear Sirs:

Please quote prices on the following
pictures which are now on exhibit from
your gallery at ~~Marble~~ Washington College
of the University of Virginia at Fredericksburg,
Virginia:

Don Quixote - by Abraham Rattner

Mexican Jug - by Max Weber

Thanking you, I am,

Respectfully yours,
Miles C. Horton

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published for the date of sale.

SMITH COLLEGE MUSEUM OF ART
NORTHAMPTON, MASSACHUSETTS

November 1, 1958

Miss Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, N. Y.

Dear Miss Halpert:

At last, I have been able to approve your bill of September 18th for payment, and you should be having a check from our College Treasurer's Office very shortly.

The signed copy of your blue receipt form is enclosed with this letter.

With kind regards,

Yours sincerely,

Robert O. Parke

Robert O. Parke
Director

ROP:wc
enc.

W. H. Hall

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ART EXHIBIT and SALE

Women's Division American Society for Technion

ISRAEL INSTITUTE OF TECHNOLOGY, Inc.

1000 FIFTH AVENUE

NEW YORK 28, NEW YORK

TELEPHONE: TRafalgar 9-8427

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Herbert Steinman
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Gregoire Tarnopol
David A. Teichman
Seymour Van Veen
Hudson Waller
Richard Zelnor

Committee in Formation

November 12, 1958

ART COMMITTEE

Mrs. Harold Korzenik, Chairman
Mrs. Bern Dibner
Mrs. George Koop
Mrs. Olga Thurn, Co-Chairman

Mrs. Arthur M. Freund
Mrs. Frances D. Fried
Mrs. Herman J. Leffer
Mrs. Henry Milch
Mrs. Sunny Nevins
Mrs. Samuel Pincus
Mrs. Alexander J. Radin
Mrs. Charles A. Rothbard
Mrs. Murray Rubin
Mrs. Morris Simons

Downtown Galleries
32 East 51st Street
New York, New York

Gentlemen:

We should like to express our appreciation for your participation in this Art Project, in support of Technion, the Israel Institute of Technology.

We hope that we may count on you again next year, when we plan to have another Art Exhibition and Sale.

With all good wishes,

Very sincerely,

Lillian S. Korzenik

Mrs. Harold Korzenik
Chairman

LSK:dl

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PRATT INSTITUTE BROOKLYN 5 - NEW YORK

November 6, 1958

Dear Edith:

Again, many thanks to you for your limitless generosity; what would I do if I couldn't call on you when I need help?

In behalf of the students and staff of Pratt Institute I thank you heartily for your offer to lend us six large paintings for the air-conditioned and fireproof new Institute Union building. Virginia and I hope to come over soon to see how these pictures will look to the students and staff as we display them on these pristine walls.

Again, a thousand thanks! With kindest regards,

Yours faithfully,

Albert Christ-Janer

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

cc: President R. F. Oxnam

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November 1, 1958

Mr. James W. Foster, Jr., Director
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Mr. Foster:

In my follow-up folder, I came across a copy of a letter addressed to you on October 1st regarding the damage to the NEW HAMPSHIRE STILL LIFE frame. Has this been referred to the insurance broker or shall I forget about the matter? Won't you please let me know. In any event I thought it was worth another try.

My best regards.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 1, 1958

Mr. Philip R. Adams, Director
The Contemporary Arts Center in the
Cincinnati Art Museum
Cincinnati 6, Ohio

Dear Philip Adams:

Much to my horror, I suddenly realized that November 10th is just around the corner and that we are hanging our one-man exhibition of Max Weber's paintings during the weekend of November 8th for the opening on Monday, November 10th.

The reason I am reporting my horror to you is that I find one of the major pictures absent and have learned that it is in your exhibition. I am referring to DISCOURSE. Since your show closes this week and since the paintings were shipped to Cincinnati via air express, I wonder whether it would be possible to ship discourse to us in the same manner, to arrive either the 8th or certainly not later than the morning of the 10th when the critics are expected, with a party for Weber following the same evening?

You realize, now, my dreadful dilemma and I sincerely hope that your sympathetic nature will prompt you to help me in my hour of need. Won't you please wire (collect) when you will ship the painting to us? I shall be your slave forever for your assistance in this matter.

Of course I am very eager to know how the exhibition has been received in Cincinnati. Also, if there is a catalogue, won't you please send us a copy at your convenience, together with additional copies for each of the artists represented (from this gallery).

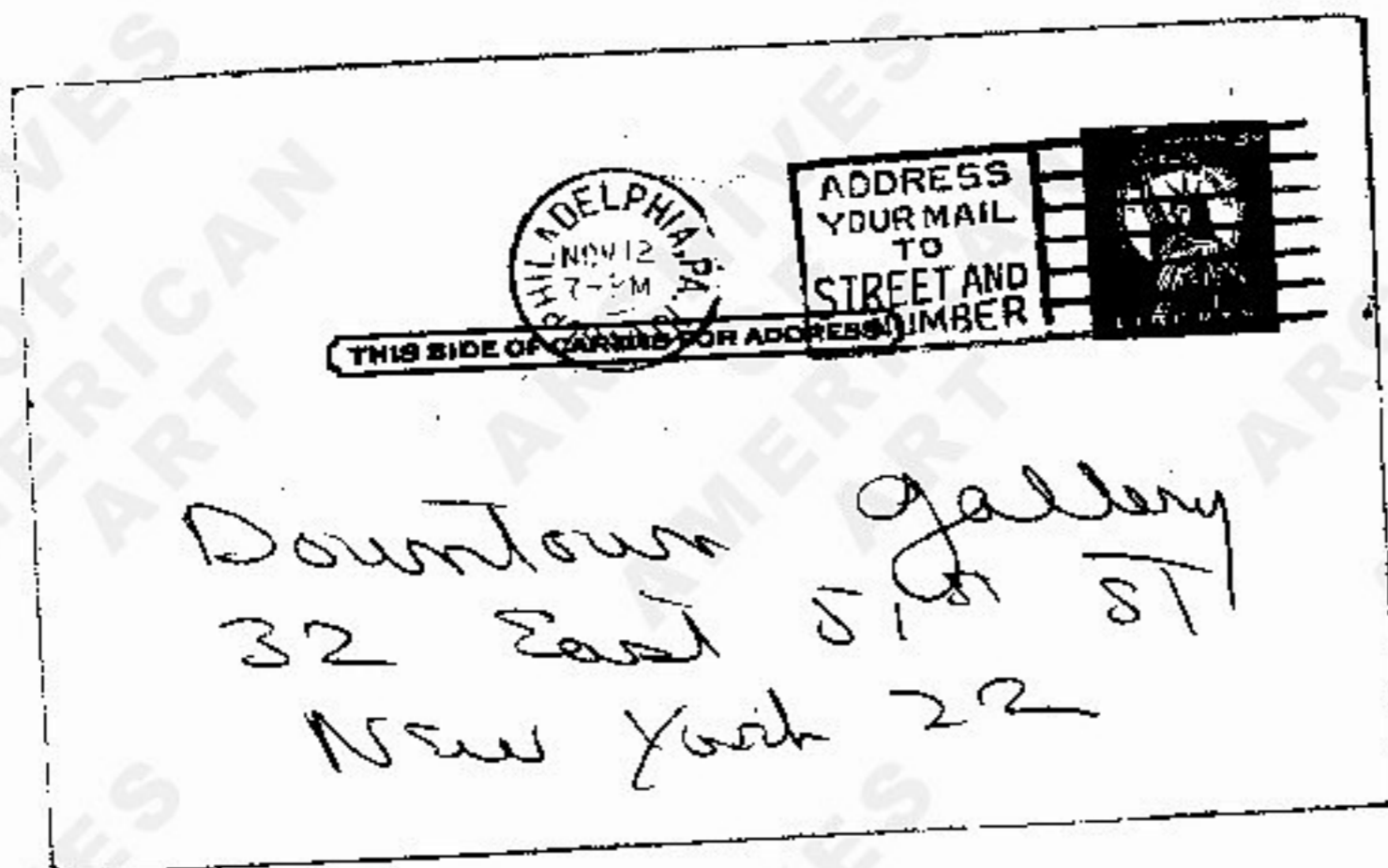
Many thanks and my best regards.

Sincerely yours,

EGM:ph

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ART ASSOCIATION OF INDIANAPOLIS INDIANA
THE JOHN HERRON ART INSTITUTE

110 EAST SIXTEENTH STREET
INDIANAPOLIS 2, INDIANA

MUSEUM

WILBUR D. FEAT, DIRECTOR

November 1, 1958

SCHOOL

DONALD M. MATTISON, DIRECTOR

The Downtown Gallery
32 East 51st Street
New York 22, New York

Gentlemen:

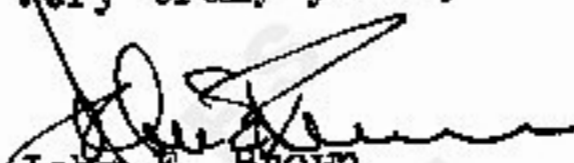
This museum, in association with the Wadsworth Atheneum in Hartford and The American Federation of Arts in New York, is preparing a major exhibition to be called "Fifty Years of Ballet Design" which will open on March 20 in Indianapolis and will continue with a showing in San Francisco and then close in Hartford on October 30, 1959.

Following this closing in Hartford, selections from the exhibition will be reorganized and sent on a nationwide tour under the auspices of The American Federation of Arts to principal museums.

We should very much appreciate the loan of your drawing for the back drop for the ballet "Undertow" designed by Raymond Breinin. I am enclosing a loan form which will cover the period of the exhibition from March through October 1959, and would very much appreciate knowing whether you would be willing to keep the drawing in the smaller exhibition which will tour through The American Federation. If this is the case, I shall then send the special form prepared by the Federation.

We hope very much that you will find it possible to assist us in making this major exhibition a success, and would appreciate learning of any other material that you might have pertaining to the past fifty years of ballet design. Incidentally, the exhibition is being planned to commemorate the fiftieth anniversary of the first performance of the Diaghileff Ballet Russe in 1909. We shall look forward to hearing from you soon.

Very truly yours,


John E. Brown
Curator of Education

JEB/de
Encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 1, 1955

Mr. Edward H. Dwight, Director
Milwaukee Art Center
750 North Lincoln Memorial Drive
Milwaukee 2, Wisconsin

New York, N. Y.

Dear Mr. Dwight:

During the past few years I have been so thoroughly and pleasantly occupied with the contemporary art that I have been paying less and less attention to the 19th-century department and have not been in touch with the latest activities in that field. The only artist I still pursue in the way of purchases is William Harnett. I still have an excellent collection of his on hand.

My sole experience in connection with Raphaelle Peale relates to Nos. 15 and 16 in your list, both of which I found and later sold to the two institutions mentioned. "After the Bath" dates back to 13th Street and to the early 30's when I bought the painting as "anonymous" because it looked so extraordinarily handsome to me and after having it cleaned by David Mason we discovered the signature, et cetera. These exciting days are over, I am afraid — such discoveries as this Raphaelle Peale, all of the first groups of Harnett, Edward Hicks, etc.

The show you are assembling sounds like a very remarkable collection and I congratulate you. If you can possibly spare a catalogue, I shall certainly welcome it.

Mrs. Wehr was here when your letter arrived, and, as usual, we had a very delightful time. She is one of my very pet persons in the art world.

I hope you will be on in New York in the near future. It is always so nice to see you.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SMITH COLLEGE MUSEUM OF ART
NORTHAMPTON, MASSACHUSETTS

November 5, 1958

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Miss Halpert:

The other day our Director, Mr. Robert O. Parks, wrote you about the colored lithograph by Stuart Davis, "Detail Study for Cliche," which our museum is purchasing. He OK'd what he believed was a bill for this work of art. Since your yellow receipt form is of course not a bill, please send us one in triplicate so that we may send it through the proper channels for payment.

Thank you for your patience.

Very sincerely yours,

Kathleen E. Berry

enc.

Kathleen E. Berry

Secretary and Registrar

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THIS SIDE OF CARD IS FOR ADDRESS

THE DOWNTOWN Gallery
32 EAST 51st ST.
New York City

November 9, 1958

Mr. Philip R. Adams, Director
The Cincinnati Art Museum
Cincinnati 6, Ohio

Dear Phil:

Although I expected that you would come through royally, I feel that I owe you a letter of thanks for shipping the picture to us so promptly. It arrived yesterday — and it might amuse you to learn that it was sold immediately but of course will be included in the Weber exhibition as planned.

I hope you will have occasion to come to New York during the next few weeks and will stop in to say hello — and see the exhibition which promises to be a great event. A catalogue was mailed to you today under separate cover.

My best regards,

Sincerely yours,

EGH:pb

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DALZELL HATFIELD GALLERIES
FINE PAINTINGS · SCULPTURE
AMBASSADOR HOTEL
AMBASSADOR STATION BOX K
LOS ANGELES 5

November 15, 1958

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York City, N. Y.

Dear Edith:

Could you let me know what the current retail price would be on an exceedingly fine Pop Hart watercolor of Mexico. It is a full-sheet watercolor, brilliantly painted and the subject is exceedingly beautiful, namely the Sunken Gardens of Xochimilco. I would appreciate your letting me have this information as I imagine you still are handling Pop Hart.

The reason I want the information is that a client wants to present this to a museum and charge it off income tax.

Ruth joins in all good wishes and we hope the season has opened up well for you.

As ever,

DALZELL HATFIELD GALLERIES

dhh/gs



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published by the dealer.

November 1, 1958

Miss Margaret McKellar
Whitney Museum of American Art
24 West 54th Street
New York 19, N. Y.

Dear Miss McKellar:

It was very kind of you indeed to write to Pomona College Art Gallery regarding the Max Weber painting, ADORATION OF THE MOON, 1944.

I am sending you this rather belated request for the loan of this painting for our Weber exhibition entitled "The Figure in Retrospect," which opens on November 11th and continues through December 6th. Will you be good enough to retain this on our insurance policy and bill us for the pre-rate premium.

Thank you for your kindness.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ART DEPARTMENT
Hastings College · Hastings, Nebr.

DERRILL M. MAXWELL
DIRECTOR

November 4, 1958

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of November 1 expressing your willingness to help help us bring outstanding works of art to Hastings College.

Speaking for Mr. Derrill Maxwell, the Director of our department, as well as for myself, I might say that we would be delighted to borrow either a Marin or a Rattner for a month. It is a difficult choice, but we'd prefer a water-color by John Marin.

Could we have the picture for the month of January? We'd like to have it now, but with the vacations coming up soon we'd rather wait until January so as to do justice to the picture and to your generous offer.

Regarding the costs of crating, shipping and insuring could you give us an estimate of what it might be for the Marin, so that we can make a special request for the money here?

We will, then, go ahead and make our arrangements.

Thank you again for your kind offer.

Sincerely yours,

Robert P. Johnston

Robert P. Johnston
Instructor in Art

RJ/cm

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November 1, 1968

Mr. Evans Turner, Curator
Wadsworth Athenaeum
Hartford, Connecticut

Dear Mr. Turner:

In checking our inventory, we find that on April 3rd we sent you a group of paintings, drawings, and prints for your Lending Library.

I am writing to ascertain whether you plan to keep these much longer or whether you would prefer to make some substitutions and thus "freshen up your stock." Incidentally, the prices of some of this material have been increased — the Doves and the Sheeler — and if you are planning to keep these any longer, I think it would be advisable to send you a revised list. In any event, I shall be grateful for word from you.

And I hope that you will come in to see us very soon.

My best regards.

Sincerely yours,

EHH:pb

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WILFRED P. COHEN
71 FIFTH AVENUE, NEW YORK

November 5, 1958

Dear Mrs. Halpert:

A name like Cohen wouldn't mean anything to you except that I have met you many times at the Burrows' home in Great Neck.

You possibly have seen the notice I have sent you on my One Man Show, which will be held in Westbury, Long Island beginning Saturday, November 15 and Sunday, November 16. Cocktails will be served either day from 5:00 p.m. through 7:00 p.m.

It would be my great pleasure to have you there if you can possibly come.

Sincerely,

Wilfred P. Cohen
Wilfred P. Cohen

wpc:mmm

Mrs. Edith G. Halpert
32 East 51st St.
New York City

JOSEPH H. COHEN & SONS, Inc.

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*and statement
and not. keep up
the correspondence*

November 9, 1958

Mrs. Gertrude R. Egner, Registrar
Santa Barbara Museum of Art
1180 State Street
Santa Barbara, California

Dear Mrs. Egner:

Thank you for your letter.

Our framer has been struggling through a remodeling job and has not been able to take care of the frame but advised me that the cost will be approximately \$22. If you wish, we shall send you a bill for that amount when the job is completed, so that it may be forwarded to the insurance company.

Thank you for your cooperation.

Sincerely yours,

EGH:ph

for publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

C. DEWEY IMIG
JOHN E. SUSTER, JR.

ESTABLISHED 1871

NEW YORK SHOWROOM
124 W. 56TH STREET
TEL. CIRCLE 7-2612

NEWCOMB-MACKLIN Co.

MANUFACTURERS

PICTURE FRAMES-MOULDINGS-CORNICES-MIRRORS

DECORATIVE SPECIALTIES

400-408 NORTH STATE ST.

CHICAGO, 10, ILL.

TELEPHONE SUPERIOR 7-8415

November 8th, 1958.

Mrs. Edith Halpert,
Downtown Gallery,
32 East 51st. Street,
New York, New York.

Dear Mrs. Halpert:-

We are mailing herewith a statement for amount of \$72.89, which was for the returning of a painting, from Mr. Montgomery, which Mr. Spertus had written you about in June 8th, 1958, on one of the Rattner paintings.

As this has not been paid to date, may we please have a check for same.

Thanking you,

Sincerely,

Newcomb, Macklin Company,



P.S. This was for the picking up of the framed painting from Mrs. Montgomery, Figure Wings and Mask by Rattner with

Packed and boxed and sent Express prepaid

Hauling, packing and Boxing was	\$60.00
Express charges	x 12.89

72.89

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STRATHMONT MUSEUM

Lester B. Bridaham, Director

Telephone 4-0114

Elmira, New York

Mrs Edith Halpert
The Downtown Gallery
32 East 51 St. Street
New York City, N.Y.

November 12, 1958

Dear Mrs Halpert:

You will remember when I was at the Art Institute of Chicago through my efforts Mrs Mack of San Francisco acquired several works by Georgia O'Keeffe from you. Since that time I have been director of the Louisiana State Museum in New Orleans, Museum Director of the Chicago Historical Society. Since July I have been director of the new Strathmont Museum in Elmira. We have a fifteen acre estate, a fine mansion built by Harrie T. Lindeberg, the architect of New York City, in 1929, and a barn of 1896 where we will emphasize Victorian period. displays of all kinds, carriages etc.

In our main house we are starting a department of the 1920's to collect objects to illustrate the social history of that era. For our opening in mid-January 1959, I am considering having a loan collection of paintings both American and European of the 1920's and I wanted to ask you at this time what you might have available to lend us. You may have heard of the Ararat Gallery here. Between us, confidentially, it is a very antiquated provincial gallery with no quality whatever; so it will be no competition for us.

It would be best if the loans could be on a six months basis or longer. I am ofcourse, in the process of educating our Board and the wealthy people here to insist on the best quality in everything. We are eighteen miles from Corning and the boys in the Glass Center have been very cooperative in every way.

I would appreciate your advice on this problem. In our library we are setting up an extensive exhibit on Mark Twain who wrote many of his best books here in Elmira. In your travels have you ever run into any paintings or drawings of him?

With gratitude for your cooperation,

Sincerely yours,

Lester B. Bridaham
Lester B. Bridaham

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old c.

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November 1, 1958

Mr. Charles Ball
Eleanor Lohmair Inc.
29 West 57th Street
New York, N. Y.

Dear Mr. Ball:

I hope you will forgive me for the great delay in supplying the information you requested.

It does seem inconceivable, doesn't it, that I could not find the time to refer to our records during the past few days. Possibly due to the succession of auctions of European art with incredible prices, we have been deluged with an extraordinary number of visitors, making it impossible for me to answer the telephone and/or dictate a letter. As a matter of fact, it is now past midnight and I am at my machine, attacking one solid week of correspondence.

Again, I hope that you will forgive me.

Sincerely yours,

RM:pb

Shahn	\$750.
Marin	4500.
Rattner "indow Cleaner #7	2500.

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-2707

November 8, 1958

Mr. Salvatore Meo

Dear Mr. Meo:

It was very nice to hear from you.

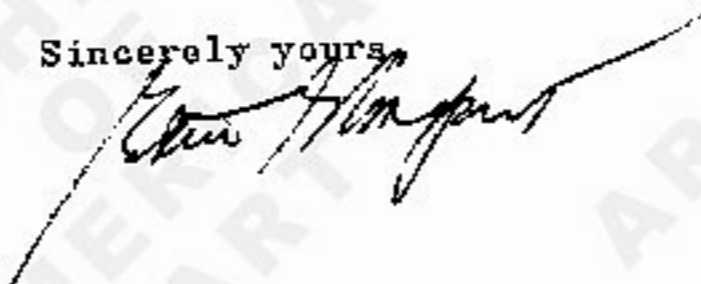
Indeed I am very pleased that you were invited to participate in the Venice Biennale and that your paintings there were so well received.

A few months ago I invited the Whitney Museum to select as gifts a number of paintings which we had exhibited in our "Americans in Europe" show for which I had purchased your painting, which, as your brother advised you, was included in the Whitney Museum's "New Acquisitions," listed as an Anonymous gift, rather than in my name, as I have always considered it bad taste to have the gift so identified. Naturally, I am delighted that you are happy to be represented in the museum collection and to have the picture hung in a prominent place.

Although it is not always beneficial to the artist to have a dealer as a sponsor on a Guggenheim fellowship application, I shall be glad to write a recommendation if you wish to have me do so.

My best regards.

Sincerely yours,



EGH:pb

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3811 main street • houston, texas • jackson 8-1715

November 3, 1958

Edith Halpert
Downtown Gallery
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

We enjoyed your gallery and our visit with you so much. As we walked out, my husband said it was worth the trip to New York just to be able to talk with you! It meant a great deal to me, with only a year and a half's experience behind me, but with so many ambitions. I came home with even more confidence, if that is possible; I've never been accused of too great a lack in this department.

I promised to let you know what your painting brought at the CAA auction. It was \$120.00. Since you never received answers to your inquiries, which I really don't understand, I'm glad to pass it on to you. I don't know why there should be any secret about it, but since I am an officer of the board, it might be just as well not to mention who told you.

I hope you'll be coming to Houston again sometime and when you do, please call. I hope to be in larger quarters within a year and I'd love to have you visit. My business has grown quite rapidly and I am really hurting

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1247 commonwealth avenue, brighton, mass.
STadium 2-3388

CONTEMPORARY WALLPAPERS

Nov 1958

Dear Sir:

*Sand
Water
Catalog*

*Please send me your mailing
list of catalogued painting
exhibits*

*Yours truly
Thelma Baker*

exclusive wallpaper patterns in hand prints and scenes

November 4, 1958

Mrs. Stanley Freeman
Tournesol
Gstaad
Suisse

Dear Mrs. Freeman:

I did not answer your letter more promptly because you indicated that you and Mr. Freeman were planning a trip to Africa.

The large painting by Stuart Davis which is reproduced in our catalogue was sold on the opening day of the exhibition. However, we have two small examples, both dated 1958, of which photographs are being sent to you under separate cover. Whether or not they will be available, I cannot say, as the activity in the art world has become so tremendous that we have been unable to set aside any pictures for any length of time.

Since you are planning to return to the States earlier than you had originally scheduled, why don't we let the matter ride and give you an opportunity to see what is available at that time. It is very difficult to judge from black and white photographs particularly in the case of Stuart Davis. However, I shall follow your wishes in the matter if you will advise me accordingly.

I hope the safari is a great success.

Sincerely yours,

BQM:spb

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

November 4, 1968

Miss Melanie Mahane
32 East 57th Street
New York, N. Y.

Dear Melanie:

I have just received a letter from Hermann Williams, Director of The Corcoran Gallery of Art, calling my attention to the fact that I had promised for his Biennial, January 16th to March 8th, the painting by Ben Shahn, entitled ORSESSION. This, as you may know, is one of the most important national exhibitions and I should very much regret the removal of this important painting from the exhibition. However, if it is scheduled for the building before March, I shall have to write to Hermann and break the bad news to him. However, I thought it would be best to check with you.

Won't you please let me know whether or not the dates fit in with your schedule?

It has been a great pleasure to work with you and I hope that I will have the pleasure of seeing you soon again and certainly at the party honoring Max Weber Monday evening November 18th.

My best regards.

Sincerely yours,

EGH:ph

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

bruce's books

444 West Margaret

BOOKS · PRINTS
ART OBJECTS

Detroit 3, Michigan

11/5/58

Mrs. Halpert —

Here is our latest art catalog.

I trust your trip to Russia was enjoyable and educational —

I'd still like a job with you if you and your niece need a strong assistant.

Cordially,
Bruce Sumner

rior to publishing information regarding sales transactions, creation are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 20 years after the date of sale.

Now here are reminders on tax saving in relation to giving:

Corporations may donate up to 5% of their net income each year. If they go over 5% in any one year, they may carry over the excess amount and apply it against the 5% limit for the following two years. Net cost depends on corporation's profit. It's 48¢ per \$1 for big companies, those above \$25,000 total profit... 70¢ per \$1 for those under \$25,000.

Deduction roofs for individuals are much higher...20% of income, adjusted gross income to be exact. Education gets a special extra break, together with churches and hospitals...an extra 10% income tax deduction. Individuals may therefore deduct up to 30% of their income for schools... or may give 20% to other worthy causes, plus 10% more to education.

Here's a table showing the after-tax cost of contributions:

Taxable Income	Cost of \$100 Gift on Joint Return	Taxable Income	Cost of \$100 Gift on Joint Return
\$ 5,000	\$78	\$ 60,000	\$38
10,000	74	70,000	35
15,000	70	80,000	31
20,000	66	90,000	28
30,000	53	100,000	28
40,000	47	200,000	13
50,000	41	400,000	10

That's the cost of a cash gift, which is the most common kind.

There are other kinds of gifts, however, which cost even less. A properly made gift may be of benefit to donor as well as to the school.

Gift of some appreciated property is one of the most fruitful. Donor gets a deduction for the fair market value of property, and avoids payment of capital gains tax that would have been due if it had been sold.

Example: A person in 53% tax bracket owns stock worth \$10,000 which he wants to dispose of. The shares cost him \$2000 a few years ago. If he sells them, he will have \$8000 left after paying capital gains tax. If he donates them to his school, he not only saves the \$2000 gains tax, but reduces his income tax \$5300 because of the charitable deduction... total tax saving of \$7300. So his net cost of the \$10,000 gift is \$2700.

Or you can sell property to school at cost...a method known as "donative sale." This lets donor get back his original investment and make a gift only of the appreciation in value. Take same example and assume securities were sold to alma mater at cost...add up results:

Cash received for stock	\$2000
Tax saving on \$8000 gift	4240
Total recovery	\$6240

In short, you can give away \$8000 and be out of pocket only \$1760 less than if you had sold the securities and kept all proceeds for yourself.

Work out your own example for your own tax bracket on securities that you own. The results may surprise you.

Any kind of property can be given away...land, buildings, art, life insurance, stocks. There may even be additional advantages to giving property such as real estate. The property may not be easily marketable, for one thing. Donating it or selling at cost saves having to find a buyer. Also, commissions and other incidental expenses of regular sale are saved.

Reliable appraisals will establish market value for tax purposes.